Originally Processed With FOIA(s):
S

FOIA Number:
S

FOIA MARKER

This is not a textual record. This is used as an administrative marker by the George Bush Presidential Library Staff.

Record Group/Collection: George H.W. Bush Presidential Records
Collection/Office of Origin: Speechwriting, White House Office of
Series: Speech File Backup Files
Subseries: Chron File, 1989-1993

OA/ID Number: 13811
Folder ID Number: 13811-001

Folder Title:
German President Von Weizsaecker Arrival 4/29/92 [OA 7572]

Stack:	Row:	Section:	Shelf:	Position:
G	26	22	5	1

To Michelle

Date _____ Time _____

WHILE YOU WERE OUT

M Greg Sanford

of State Dept.

Phone 647 2155

Area Code Number Extension

TELEPHONED		PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
RETURNED YOUR CALL			

Message

1651

Operator

AMPAD EFFICIENCY® 23-021 CARBONLESS

1 billion

150 billion 1720

382

Scully
5/78

BASEBALL ANECDOTES

Daniel Okrent
and
Steve Wulf

New York Oxford
OXFORD UNIVERSITY PRESS
1989

Carswinds
Adams Mark
K 23rd

YOGI

Stengel once said of Yogi Berra, "They say he's funny. Well, he has a lovely wife and family, a beautiful home, money in the bank, and he plays golf with millionaires. What's funny about that? Money is the last thing Yogi thinks about at night before he goes to sleep."

Before he was Yogi Berra, he was Larry or Lawdie Berra, the son of Italian immigrants who lived in the Dago Hill section of St. Louis. Joe Garagiola was a childhood friend, and the broadcaster has since made an industry out of telling Yogi stories. According to Garagiola, Berra got his nickname simply because "he walked like a yogi."

When Berra first came up to the Yankees, then-president Larry MacPhail said he looked like "the bottom man on an unemployed acrobatic team." But with Stengel's careful nurturing, he soon became the best catcher in baseball. As funny-looking as he was, he played like a cat behind the plate. At bat he swung at everything with unusual success. And he handled pitchers and defensive alignments so well that Stengel would introduce him as "Mr. Berra, which is my assistant manager."

But always, there were what came to be known as Berraisms. Take his very first season, in 1947. When the Yankees came to St. Louis to play the Browns, they had a Yogi Berra Night at Sportsman's Park, and the honoree said, "I want to thank all those who made this night necessary."

"I didn't say everything I said," Yogi once insisted. But the following selections are varifiably on the record:

On his beautiful new house: "It's nothing but rooms."

Giving directions to the house: "It's pretty far, but it doesn't seem like it."

On being told by the wife of New York Mayor John Lindsay that he looked very cool in his summer suit: "Thanks. You don't look so hot yourself."

On being given a check, made out to Bearer, by St. Louis announcer Jack Buck for appearing on a pre-game show: "How

UNITED STATES
DEPARTMENT OF STATE

OFFICE OF CENTRAL EUROPEAN AFFAIRS (EUR/CE)

FAX NUMBER (202) 647-5117

FROM: G. Sandford — EUR/CE — 647-2005 — 4228
Name — Office Symbol — Extension — Room Number

MESSAGE DESCRIPTION:

NUMBER OF PAGES: 2

TO: M. Kix

DELIVER TO:

EXTENSION:

ROOM NUMBER

REMARKS:

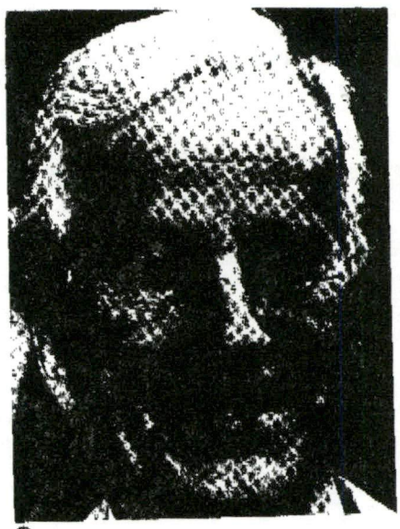
UNCLASSIFIED

Richard VON WEIZSAECKER — GERMANY

(Phonetic: fohn VITESzecker)

President (since 1984)

Addressed as: Mr. President



©

A Christian Democratic Union member and the Federal Republic's sixth president, Richard von Weizsaecker holds a nonpartisan and largely ceremonial post. Immensely popular throughout Germany, he was elected to a second five-year term in May 1989. Von Weizsaecker frequently represents his country abroad, and the German press credits him with taking the lead in visiting eastern Germany and making its citizens feel a part of a unified nation. He has been a strong proponent of moving the seat of government to Berlin, and the German press cites his advocacy as a major reason for Berlin winning the Bundestag vote over Bonn in 1991.

Von Weizsaecker has used the presidency to speak out on a number of important issues. The press reports that he was the first German official to condemn the violence against people seeking asylum in Germany. He has called on the public to show foreigners living in Germany the same respect and humanity that they would expect from their fellow citizens. His successful visits to foreign countries have also increased his—and Germany's—stature. In 1985 he was the first German president to visit Israel, and he has been especially active in furthering relations with Central and Eastern Europe.

Von Weizsaecker was born on 15 April 1920. He is a member of a prominent family that once was part of the Wuerttemberg landed aristocracy. The son of a diplomat, he spent much of his youth outside of Germany. During World War II he served in the infantry and was wounded several times. He then studied law and history at Oxford and in Grenoble and Goettingen, receiving a doctorate in law in 1954. From 1950 until 1967 he practiced law and held important posts in industry and banking. Elected to the Bundestag in 1969, von Weizsaecker represented Rhineland-Palatinate until 1979, when he moved his political base to West Berlin. During 1981- 84 he served as Governing Mayor of Berlin; according to press reports, many Berliners regarded him as one of the city's best postwar leaders. Long active in the Protestant Church, he was a member of its executive board during 1969-85.

Von Weizsaecker has visited the United States several times and speaks fluent English. He enjoys swimming and hiking. His favorite authors are Shakespeare and Theodor Fontane. Married to the former Marianne von Kretschmann, von Weizsaecker has three sons and a daughter.

20 April 1992

Beth-o

Here's the Barbara Cook stuff.

Remember, they want us to mention Wally Harper

The entertainment is after dinner and the Pres speaks after she performs

Fax Transmittal Memo 7672

To Kathy Fenton, Deputy Social Sec
Company White House
Location
Fax # 202/456-6235 Telephone # 202/456-7064
Comments

No. of Pages 3 Today's Date 4/23/92 Time
From Beverly Warren-Bell
Company QUEST, Inc.
Location Dept. Charge
Fax # 212/689-9140 Telephone # 212/686-2200
Original Disposition: ☐ Destroy ☐ Return ☒ Call for pickup

Dear Ms. Fenton:

Kindly send Barbara Cook & Wally Harper Bios

"Selections By."

cc: CF
CF
(cc: Michelle
NIX
Speechwriting)

BARBARA COOK

A native of Atlanta, Georgia, Barbara Cook made her Broadway debut as the ingenue lead in the musical FLAHOOLEY and subsequently played Ado Annie in the national company of OKLAHOMA! During the initial season of musical theater at New York's City Center, she appeared as Carrie in CAROUSEL, a performance that was followed by the role of Hilda in the original production of PLAIN AND FANCY. Ms. Cook went on to create the roles of Cunegonde in Candide and Marian in THE MUSIC MAN, the latter portrayal earning her a Tony Award. In addition to starring roles in SHE LOVES ME, THE GAY LIFE, and THE GRASS HARP, Ms. Cook played Mrs. Anna in the City Center revival of THE KING & I, and appeared in a second City Center production of CAROUSEL, in which she played Julie, and in the New York State Theater production of SHOW BOAT, in which she played Magnolia. She originated the role of Patsy in LITTLE MURDERS and starred in the Broadway production of ANY WEDNESDAY for a year. In 1972 she returned to the dramatic stage in the Repertory Theatre of Lincoln Center's production of ENEMIES. In 1975 Barbara Cook made her Carnegie Hall debut and appeared as soloist with the Los Angeles Philharmonic; she was the first popular artist to perform at San Francisco's Davies Symphony Hall. Ms. Cook has also performed at the

New York, the Carre Theater in Amsterdam, La Fenice Opera House in Venice, and Espace Cardin and The Rond Point Theatres in Paris. She has appeared as special guest artist with the symphony orchestras of Atlanta and Phoenix.

RCV BY:Xerox Telecopier 7020 ; 4-24-92 ;10:54AM ; SOCIAL OFFICE→ 2024568218;# 2

Barbara Cook's recordings include eight original cast albums; two Ben Bagley albums of songs by Jerome Kern and George Gershwin; an album entitled Songs of Perfect Propriety, a collection of poems by Dorothy Parker set to music by Seymour Barab; and two recordings on the Columbia label, Barbara Cook at Carnegie Hall and As of Today. Her triumphant return engagement at Carnegie Hall, in September 1981, was captured on an album entitled It's Better With A Band, which was named a "Best of the Year" in the pop category by Stereo Review magazine. In September 1985 she appeared with the New York Philharmonic as Sally in the concert version of Follies, the RCA recording of which received a Grammy Award. More recently, she recorded Carousel and the Disney album for the MCA label. Nominated in 1986 for an Olivier Award for her one-woman show at London's Albery Theatre, Ms. Cook received the Drama Desk Award in 1987 for her Broadway show, A Concert for the Theatre, culminating a thirteen-year collaboration with her friend Wally Harper. Concerts with The Boston Pops, The Royal Philharmonic of London, The National Symphony at Wolftrap, the New York Pops at Carnegie Hall and The Hollywood Bowl with the Los Angeles Philharmonic Orchestra are some of Ms. Cook's recent engagements.

Ms. Cook was honored to be chosen as the first popular artist to appear with the New York Oratorio Society, in its 117th year history, at Carnegie Hall in May of 1991, as well as being as the only non-classical artist to also appear with James Galway, Leontyne Price, Itzhak Perlman, and others at Carnegie Hall in October 1991 in Music and Remembrance.

Barbara Cook returns to the United Kingdom in August 1992 for her fourth appearance as soloist with the London Symphony.

# # # # #

RCV BY:Xerox Telecopier 7020 ; 4-24-92 ;10:54AM ; SOCIAL OFFICE→ 2024568218;# 3

WALLY HARPER

Mr. Harper has had a varied career in the popular music field. A graduate of the New England Conservatory and the Juilliard School of Music, Mr. Harper has worked as musical director, composer, dance arranger and conductor for many Broadway productions, including: COMPANY, IRENE, PETER PAN, THE GRAND TOUR, A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE, BRIGADOON, NINE, MY ONE AND ONLY, BARBARA COOK: A CONCERT FOR THE THEATRE, and currently, THE GRAND HOTEL. He composed the off-Broadway musical, Sensations, and several songs for Irene, as well as the dance music for the film, The Best Little Whorehouse in Texas. Mr. Harper produced the original cast recordings of A Day in Hollywood/A Night in the Ukraine and My One and Only. He performs frequently with Barbara Cook for whom he has produced and arranged four albums including, It's Better With A Band, for which he wrote the title song. The Disney Album, arranged for symphony orchestra and Miss Cook, is their latest collaboration.

# # # #

To Michell

Date 4/18 Time 2:20

WHILE YOU WERE OUT

M Grey Sanford

of Garden Desk

Phone 647-2755

Area Code Number Extension

TELEPHONED		PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
RETURNED YOUR CALL			

Message Please call

Operator Jeary

AMPAD EFFICIENCY®

23-021 CARBONLESS

FINAL DRAFT

(Hinchliffe/Nix)
April 28, 1992 3 p.m.
WELCOME Draft Two

PRESIDENTIAL REMARKS: WELCOME OF GERMAN PRESIDENT VON WEIZSAECKER
WEDNESDAY, APRIL 29, 1992
SOUTH LAWN 10:00 A.M.

President and Mrs. von Weizsaecker [fohn VITES-zeck-er], Minister and Mrs. Genscher, distinguished members of the German delegation -- on behalf of the American people, let me warmly welcome you to the United States, and to Washington. Barbara and I hope you have a productive and enjoyable visit -- we're especially happy that you'll spend a few days in our own hometown of Houston, Texas.

Mr. President, your presence doubly honors us. Not only is this your first state visit here, but I'm told it's your first state visit to <u>any</u> country since the triumphant re-unification one and one-half years ago. Your presence here is testimony to the enduring ties that exist between our lands and our people.

Two hundred years ago, German General von Steuben and his troops helped with our Revolution. One hundred years ago, your strong and proud nation sent to our shores men and women who worked and dreamed to better this land. And in this century, the German-American relationship has grown through Cold War and post-Cold War cooperation -- drawing our two peoples even more closely together.

You come at a pivotal time for our two countries and indeed the entire world. Forty-five years ago -- at an equally pivotal time -- some in the United States said we should turn inward and turn our backs on our defeated adversaries. We did not.

Instead, we committed ourselves to democracy's success, helping a defeated Germany and its fledgling democracy.

What a wise decision it was -- committing ourselves to a continuing global role and making an investment in German democracy. Today we see the fruits of that decision: united Germany, a model of democracy for the whole world, and a reliable friend and partner.

Today, Germany and the United States face a similar decision, as the peoples of Russia and the other new states seek to follow the countries of central and eastern Europe in building democracy and free markets. And now Germany, the beneficiary of that earlier decision, is leading the way. Germany and America **in partnership** are committed to supporting those who are struggling with the legacy of a defeated Communist system and making an investment in **their** democratic future. Those who would ask why this is the right course need only look at united Germany: once our adversary, now our "partner in leadership" -- a force for peace, democracy and prosperity in the world.

Mr. President, three years ago, I accompanied Chancellor Kohl in a visit to your beautiful Rhineland city of Mainz. There, I spoke of how together we could build a Europe "whole and free," at peace with itself, because lasting security "comes not from tanks, troops, or barbed wire; it is built on shared values and agreements that link free people." I proposed that the U.S. and Germany act as "partners in leadership" in resolving global problems and charting a course for the future.

I believed that in Mainz -- and I believe it just as firmly today. **United Germany is a key partner** for the United States in promoting democracy and economic reform in Eastern Europe and the former Soviet Union. **You are our partner** in building a more united and cooperative Europe -- in fashioning a security system for the post-Cold War world -- and in furthering an open trading system for every nation.

In that spirit, as "partners in leadership," we **strongly welcome greater German involvement in global affairs**. Strong German-American cooperation is fully compatible with development of a more unified Europe -- **a goal that the U.S. has consistently supported over the years** -- just as we unequivocally supported a united Germany.

As our world looks ahead to the coming century, I want to state this as clearly as I can -- **the United States is firmly committed to remaining a world leader**. We will play an active role in securing peace, security, and prosperity in Europe and in our transatlantic community. We must work together to overcome differences, to drive down barriers to free and fair trade -- to achieve in the GATT negotiations agreements that will secure for **all nations** a new prosperity. Europe and America need to **act in concert to meet our global objectives** -- promoting and preserving liberty; democracy; security; economic freedom; and prosperity.

Mr. President, you've played, and continue to play, a vital role in this transition from the Cold War to the promising new world before us. You've made it your task to help reconcile

former adversaries -- to overcome the antagonism of the past -- and to heal the wounds of division and strife.

In a time of upheaval and rapid change, you've provided your countrymen with **firm moral leadership**. You've helped them come to terms with the twin catastrophes of dictatorship and division that befell Germany this century. Now, the German nation is at peace with itself -- steadfastly committed to democracy and human rights -- and determined to support the cause of justice and freedom everywhere.

Mr. President, Germany and the United States are poised to walk together into a future full of hope, guided by the words of your great national anthem: "May our path by peace be lighted." As we walk down that path of peace together, may God bless our two great nations and the lasting friendship that unites our peoples.

# # # # #

(Hinchliffe/Nix)
April 27, 1992 4 p.m.
WELCOME Draft Two

PRESIDENTIAL REMARKS: WELCOME OF GERMAN PRESIDENT VON WEIZSAECKER
WEDNESDAY, APRIL 29, 1992
SOUTH LAWN 10:00 A.M.

President and Mrs. von Weizsaecker [fohn VITES-zeck-er], Minister and Mrs. Genscher, distinguished members of the German delegation -- on behalf of the American people, let me warmly welcome you to the United States, and to Washington. Barbara and I hope you have a productive and enjoyable visit -- we're especially happy that you'll spend a few days in our own hometown of Houston, Texas.

Mr. President, your presence doubly honors us. Not only is this your first state visit here, but I'm told it's your first state visit to **any** country since the triumphant re-unification 1 1/2 years ago. Your presence here is testimony to the enduring ties that exist between our lands and our people.

NSC
Bob Hutchings
x5732

Two hundred years ago, Germany helped with our Revolution. One hundred years ago, your strong and proud nation sent to our shores men and women who worked and dreamed to better this land. And in this century, the German-American relationship has grown through Cold War and post-Cold War cooperation -- drawing our two peoples even more closely together.

You come at a pivotal time for our two countries and indeed the entire world. Forty-five years ago -- at an equally pivotal time -- some in the United States said we should turn inward and turn our backs on our defeated adversaries. We did not. Instead, we committed ourselves to democracy's success, helping a

NSC
Bob Hutchings

defeated Germany and its fledgling democracy.

What a wise decision it was -- committing ourselves to a continuing global role and making an investment in German democracy. Today we see the fruits of that decision: united Germany, a model of democracy for the whole world, and a reliable friend and partner.

We face a similar decision today, as the peoples of Russia and the other new states seek to follow the countries of central and eastern Europe in building democracy and free markets. And just as in 1945, we know we must lend our support to those struggling with the legacy of a defeated system and make an investment in **their** democratic future. Those who would ask why this is the right course need only look at united Germany: once our adversary, now our "partner in leadership" -- a force for peace, democracy and prosperity in the world.

NSC Bob Hutchings

And America knows that it is not alone in this effort: Germany, which benefitted from our support two generations ago, is leading the way in providing support and encouragement to the new democracies further east.

Mr. President, three years ago, I joined Chancellor Kohl in a visit to your beautiful Rhineland city of Mainz. There, I spoke of how together we could build a Europe "whole and free," at peace with itself, because lasting security "comes not from tanks, troops, or barbed wire; it is built on shared values and agreements that link free people." I proposed that the U.S. and Germany act as "partners in leadership" in resolving global

NSC Bob Hutchings

problems and charting a course for the future.

I believed that in Mainz -- and I believe it just as firmly today. **United Germany is a key partner** for the United States in promoting democracy and economic reform in Eastern Europe and the former Soviet Union. **You are our partner** in building a more united and cooperative Europe -- in fashioning a security system for the post-Cold War world -- and in furthering an open trading system for every nation.

In that spirit, as "partners in leadership," we **strongly welcome greater German involvement in global affairs**. Strong German-American cooperation is fully compatible with development of a more unified Europe -- **a goal that the U.S. has consistently supported over the years** -- just as we unequivocally supported a united Germany.

As our world looks ahead to the coming century, I want to state this as clearly as I can -- **the United States is firmly committed to remaining a world leader**. We will play an active role in securing peace, security, and prosperity in Europe and in our transatlantic community. We must work together to overcome differences, to drive down barriers to free and fair trade -- to achieve in the GATT negotiations agreements that will secure for **all nations** a new prosperity. Europe and America need to **act in concert to meet our global objectives** -- promoting and preserving liberty; democracy; security; economic freedom; and prosperity.

Mr. President, you've played, and continue to play, a vital role in this transition from the Cold War to the promising new

world before us. You've made it your task to help reconcile former adversaries -- to overcome the antagonism of the past -- and to heal the wounds of division and strife.

In a time of upheaval and rapid change, you've provided your countrymen with **firm moral leadership**. You've helped them come to terms with the twin catastrophes of dictatorship and division that befell Germany this century. Now, the German nation is at peace with itself -- steadfastly committed to democracy and human rights -- and determined to support the cause of justice and freedom everywhere.

Mr. President, Germany and the United States are poised to walk together into a future full of hope, guided by the words of your great national anthem: "May our path by peace be lighted." As we walk down that path of peace together, may God bless our two great nations and the lasting friendship that unites our peoples.

# # # # #

(Hinchliffe/Nix)
April 27, 1992 4 p.m.
TOAST Draft Two

PRESIDENTIAL REMARKS: STATE DINNER TOAST
STATE DINING ROOM
APRIL 29, 1992 8:15 P.M.

Mr. President and Mrs. von Weizsaecker, Barbara and I are honored to welcome you here -- as the **first President of a united Federal Republic of Germany**. You are known the world over as a man who embodies the values that have made Germany's unity and democracy a source of hope to the world. Throughout an era of division, you constantly stood for unity -- the unity of the German people; the unity of Europeans, East and West; and the unity and brotherhood before God of all mankind.

We are also honored that Foreign Minister Genscher -- who just announced that he is stepping down from the position he has held with such distinction for 18 years -- is with us, together with Mrs. Genscher. Hans-Dietrich, thank you, sir, for your friendship and for all you have done for our common good.

To all our German friends, let me say that we rejoiced with you a year and a half ago, as Germany was united once more, in peace and freedom. At midnight, the exact moment when two countries became one, Berlin's Liberty Bell pealed triumphantly. We were proud to share in the glory of that moment, since the bell -- a replica of our own Liberty Bell -- was a gift from the American people offered in friendship and support. Mr. President, those half-million people crowded around the Reichstag that night will always remember the words you proclaimed as the bell rang: "We want to serve world peace in a united Europe."

NSC Insert Bob Hutchings

NSC

NEXIS and Greg Sanford State 647-2155

Americans thrilled with you at that moment.

German unification, which for so long seemed so distant, was but one of the German miracles we have seen in our lifetimes. There is, of course, Germany's legendary "economic miracle," but I'm thinking of something else -- your country's moral revival, of the patience and spirit of reconciliation it took to create a climate of cooperation in a Europe burdened with bitterness.

Just as Germany has transcended and triumphed over its past, so has the German-American relationship shed the burdens that were history's legacy. United Germany, champion of a more united Europe, now stands as our partner in leadership. Together we have achieved our common goal of a Germany united in peace and freedom, but our partnership did not **end** with that. To the contrary, now that we are free of the dangers and divisions of Europe's Cold War confrontation, **the German-American partnership has just begun**.

The world around us has changed almost beyond recognition, and we cannot know precisely where these revolutionary changes will take us. But this we do know: our principles have not changed, for they have been proven right. We are confident, for our shared values and unity of purpose have guided us through our past; and will continue to guide us in our future.

Barbara and I speak proudly for this country when we call on everyone here to celebrate the promise our relationship holds. It is a relationship that this city, led by the Kennedy Center, is commemorating with an unprecedented salute to 300 years of

Kennedy Center Lauren

German culture -- a festival under our joint patronage. In that spirit of enduring friendship, let us raise our glasses to unity, to freedom, to the new Germany, and to the long life and good health of my honored friend President von Weizsaecker. Zum Wohl!

# # #

Tsoom Vole

(Hinchliffe/Nix)
April 23, 1992 5 p.m.
TOAST Draft One

PRESIDENTIAL REMARKS: STATE DINNER TOAST
STATE DINING ROOM
APRIL 29, 1992 8:15 P.M.

Mr. President and Mrs. von Weizsaecker, Barbara and I are honored to welcome you here -- as the **first President of a united Federal Republic of Germany**. The last two years have been glorious and historic -- and your joining us in America's home is a joyous moment in our history.

And it's a real personal pleasure to have you here. I respect you as a strong and honest leader -- and especially as a man who embodies the values that have made Germany's unity and strength a source of hope to the world. I admire you as a statesman with the vision to look beyond narrow national interests to the greater good. Throughout an era of division, you constantly stood for unity -- the unity of the German people; the unity of Europeans, East and West; and the unity and brotherhood before God of all mankind.

I was proud that the United States was represented at the glorious celebration of German reunification last fall. At midnight, the exact moment when two countries became one, Berlin's Liberty Bell pealed triumphantly. We were proud to share in the glory of that moment, since the bell -- a replica of our own Liberty Bell -- was a gift from the American people to our German brothers and sisters offered in friendship and support. As it rang, Mr. President, you proclaimed to your nation: "We want to serve world peace in a united Europe." That

is the noblest goal, and we're proud to be a part of it.

Mr. President, you and I can remember so well a time when an evening like this would have seemed impossible. Think of the miracles we've seen in our lifetime. There is, of course, Germany's legendary "economic miracle," but I'm thinking of something else -- your country's moral and spiritual revival.

I've been to your beautiful, vital nation. I've seen first-hand the energy and enterprise it took to restore the ruined factories and cities. I've seen the patience and spirit of reconciliation it took to create a climate of cooperation in a Europe burdened with bitterness. And in you, Mr. President, I've seen the far-sighted leadership that broke down the old barriers between nations -- and promoted the unity that's now brought to our world new and lasting peace and prosperity.

This is a wonderful time to be alive -- and a tremendously challenging time to lead a nation. Within our own terms of office, you and I have been privileged to see a reunited and healing Germany assume renewed responsibility as one of the great nations of the world. I'm reminded of a saying by one of your great writers, Bertolt Brecht: "Everyone needs help from everyone." A simple phrase; but it sums up the new world we live in. Germany has been a tremendous leader of political liberation. Now we wait to see how our close ally will assume the moral, political, and economic leadership role it has earned. We are confident, for our shared values and unity of purpose have guided us through our past; and will continue to guide us in our future.

Barbara and I speak proudly for this country when we call on everyone here to celebrate the promise our nations' relationship holds. It's a relationship this city of Washington, led by the Kennedy Center, is commemorating right now with an unprecedented salute to 300 years of German culture -- a festival under our joint patronage. In that spirit of enduring friendship, let's raise our glasses to unity, to freedom, to the new Germany, to our nations' renewed partnership, and to the long life and good health of my honored friend President von Weizsaecker. Zum Wohl!

# # #

Services of Mead Data Central, Inc.

2ND STORY of Level 1 printed in FULL format.

Copyright 1990 Chicago Tribune Company
Chicago Tribune

October 3, 1990, Wednesday, CHICAGOLAND NORTH EDITION

SECTION: NEWS; Pg. 1; ZONE: C

LENGTH: 1352 words

HEADLINE: After 45 years - one Germany
New national purpose: 'To serve global peace'

BYLINE: By Ray Moseley, Chicago Tribune

DATELINE: BERLIN

BODY:

From the Baltic Sea to the Alps, from the Oder River to the lands west of the Rhine, millions of joyous Germans celebrated early Wednesday the rebirth of their nation in unity and freedom.

Champagne flowed, fireworks illuminated the night sky, bells pealed and Germans everywhere hugged, danced and cheered as the East German state ceased to exist at the stroke of midnight Tuesday and the West German flag - now the flag of all Germany - was raised to the top of a staff in front of the old Reichstag building in Berlin.

The new Germany, with a population of 78 million, is the richest and most populous nation in Europe except for the Soviet Union.

The mood of those present at its birth was celebratory but lacking in the kind of nationalistic triumphalism that stained the German past. Sgt. Major Ludwig Klein, 27, who came from Augsburg to Berlin for the celebrations, summed up the attitude of many when he said he felt "a little" proud but quickly added: "Too much pride is bad for us Germans."

Towns and cities throughout Germany staged their own celebrations of an event that sealed the end of 45 years of Cold War strife. But the focus of festivities was Berlin, now restored as the capital but still unsure whether it will replace Bonn as the seat of government.

More than 500,000 people jammed streets and squares around the Reichstag and the nearby Brandenburg Gate on a chilly evening illuminated by a full moon. Many waved German flags, but some carried the blue and gold flag of the 12-nation European Community.

President Richard von Weiszaecker, Chancellor Helmut Kohl and former Chancellor Willy Brandt led dignitaries who witnessed a simple unity ceremony in front of the Reichstag, only yards from the now-demolished Berlin Wall that started to come down last November.

As Berlin's Liberty Bell pealed and a 20-by-35-foot black, red and gold German flag rose to the top of its staff, Von Weiszaecker proclaimed: "In free self-determination, we have completed the unity and freedom of Germany. We want to serve world peace in a united Europe."

LEXIS® NEXIS® LEXIS® NEXIS®

The Berlin Liberty Bell, a gift of the American people, is a replica of the one in Philadelphia. It stands in West Berlin's City Hall, but its peals were piped several miles to the Reichstag.

After Von Weiszaecker's two-sentence speech, a cascade of fireworks burst in the sky and showered down around the Brandenburg Gate, which until recently was in a no-man's land behind the Berlin Wall. Then a green laser beam was illuminated from West Berlin's Technical University to East Berlin's Humboldt University, a distance of about 1 1/2 miles.

Left-wing youths, protesting the creation of what some called a "Greater Germany," threatened to disrupt the celebrations with riots. But thousands of police formed a cordon around key streets and kept troubles to a minimum.

In East Berlin, some young demonstrators briefly stopped a limousine carrying guests to a concert marking the passing of the East German government. Shouting "Never again Germany," they pounded on the windows and kicked doors before police charged and they scattered.

In the Kreuzberg district of Berlin, about 500 radicals threw Molotov cocktails and stones at police and stabbed one officer.

At least four people were injured and more than 10 arrested in scuffles between police and demonstrators in Schwerin, where some celebrated unification with the Nazi "Sieg-Heil" salute, witnesses said. Police also reported clashes with youths in Leipzig and Hamburg.

Brandt, 76, a mayor of Berlin at the height of the Cold War, told a television interviewer outside the Reichstag: "I always knew this (unification) would come. But I was no longer sure I would live to see it. It is so nice to be here."

Richard Wilhelm, 76, a retired railway worker from East Berlin, watched the celebrations from in front of the Brandenburg Gate and said: "For us Berliners, it's a sensation. It's high time the East German state was gone. I have no regrets at all."

But some of his fellow East Germans celebrated with mixed feelings. Their country's abrupt transition to a market economy in July has put about 1.7 million people out of work or on make-work jobs, and the toll is rising.

Some West Germans also have expressed resentment that the costs of rescuing East Germany from its economic morass will be much higher than anticipated and probably will result in higher taxes.

But worries about the future were largely pushed aside for an evening of national merrymaking. The unity observances were to continue Wednesday with an ecumenical church service and a ceremony at which Von Weiszaecker will speak.

The new all-German parliament will hold its first session Thursday, in the Reichstag.

In a televised address a few hours before unification, Kohl thanked President Bush and Soviet President Mikhail Gorbachev for their support in overcoming German division.

LEXIS® NEXIS® LEXIS® NEXIS®

Services of Mead Data Central, Inc.

The strongest praise was directed to Gorbachev. "He recognized the people's right to go their own way," Kohl said. "Without this decision, we would not have experienced German unity day so soon."

In Moscow, Gorbachev said "profound internal democratic changes" in the Soviet Union and East Germany set the foundation for unification.

Kohl also thanked Britain, France and Hungary for their roles in achieving unification, and ended his address: "God bless our German fatherland."

In an article he wrote for the Frankfurter Allgemeine Zeitung, Kohl promised there would be no return to Germany's dark past.

"Everyone should know: Germany will not go it alone, there will be no unilateral nationalism and no 'restless Reich,' " he said.

On Tuesday morning, the flags of the U.S., Britain and France were lowered at the Allied command headquarters in Berlin as the three powers yielded their occupation rights and returned sovereignty to the city.

Bugles sounded, and generals of the three countries saluted. The Soviet flagpole was vacant, as it has been since the Soviets stormed out of the joint command in 1948.

Inside the headquarters, British Commandant Maj. Gen. Robert Corbett said: "I now close this final meeting of the Allied Kommandatura with a good, solid bang." Then he pounded a gavel on the table before him.

The three commanders went to the West Berlin City Hall and handed Mayor Walter Momper a letter congratulating Berliners on the coming of unity.

One of the first signs of the lifting of Allied special powers was the arrival at Tegel Airport of a Lufthansa flight from Bonn carrying members of parliament to the unity celebrations. It was the first time the German national airline had been allowed to fly to Berlin since 1945. Previously, use of the Berlin air corridors was reserved to planes of the Allied powers. Lufthansa will begin regular Berlin service later this month, replacing Pan American World Airways.

In Strausberg, northeast of Berlin, the 98,000-member National People's Army of East Germany was formally disbanded at Defense Ministry headquarters. The force will come under West German command, but only 50,000 troops will be retained.

Defense Minister Rainer Eppelmann congratulated the soldiers on having contributed to the peaceful reform process in East Germany.

Guenter Schabowski, formerly a leading figure in the Communist Party Politburo, penned an obituary to the system in a letter to the trade union newspaper Tribuene. He said communism was a failed experiment incapable of reform.

"It can only be replaced," he said. "One may lament that fact, but the ultimate failure of the experiment is undeniable."

LEXIS® NEXIS® LEXIS® NEXIS®

Services of Mead Data Central, Inc.

East Germany's only democratic parliament, elected six months ago, held its final session. Of its 400 members, only 144 will go to the new all-German parliament.

Berlin was filled with thousands of Poles, who were here not to celebrate unity but to shop. Under Allied regulations, they have been allowed to travel to Berlin without restriction, but starting Wednesday the German government will require visas. They will be granted only to people with invitations from people living in Berlin.

GRAPHIC: PHOTO: Fireworks explode over Berlin's Brandenberg Gate early Wednesday as Germans from East and West celebrate reunification. Reuters photo.
MAPS: Germany's changing borders
1914: Before World War I
1918: After World War I
1945: After World War II
1990: Reunification
Knight Ridder Tribune News Graphic; Sources: Times Atlas of World History; Rand McNally Atlas of World History.
PHOTO (color): Fireworks explode over Berlin's Brandenburg Gate Wednesday as Germans from East and West celebrate reunification. Reuters photo. (Published in North Sports Final edition).

TERMS: GERMANY; MERGER; EAST; WEST; CITY; REACTION; STATISTIC; FIRST; OFFICIAL; QUOTE

LEXIS® NEXIS® LEXIS® NEXIS®

UNITED STATES
DEPARTMENT OF STATE

OFFICE OF CENTRAL EUROPEAN AFFAIRS (EUR/CE)

FAX NUMBER (202) 647-5117

FROM: G. Sanford — EUR/CE (Office Symbol) — 647-2005 (Extension) — 4228 (Room Number)

MESSAGE DESCRIPTION:

NUMBER OF PAGES: 2 including fax

TO: M. Zak

DELIVER TO:

EXTENSION:

ROOM NUMBER:

REMARKS:

UNCLASSIFIED

Richard VON WEIZSAECKER **GERMANY**
(Phonetic: fohn VITESzecker)

President (since 1984)

Addressed as: Mr. President



A Christian Democratic Union member and the Federal Republic's sixth president, Richard von Weizsaecker holds a nonpartisan and largely ceremonial post. Immensely popular throughout Germany, he was elected to a second five-year term in May 1989. Von Weizsaecker frequently represents his country abroad, and the German press credits him with taking the lead in visiting eastern Germany and making its citizens feel a part of a unified nation. He has been a strong proponent of moving the seat of government to Berlin, and the German press cites his advocacy as a major reason for Berlin winning the Bundestag vote over Bonn in 1991.

Von Weizsaecker has used the presidency to speak out on a number of important issues. The press reports that he was the first German official to condemn the violence against people seeking asylum in Germany. He has called on the public to show foreigners living in Germany the same respect and humanity that they would expect from their fellow citizens. His successful visits to foreign countries have also increased his—and Germany's—stature. In 1985 he was the first German president to visit Israel, and he has been especially active in furthering relations with Central and Eastern Europe.

Von Weizsaecker was born on 15 April 1920. He is a member of a prominent family that once was part of the Wuerttemberg landed aristocracy. The son of a diplomat, he spent much of his youth outside of Germany. During World War II he served in the infantry and was wounded several times. He then studied law and history at Oxford and in Grenoble and Goettingen, receiving a doctorate in law in 1954. From 1950 until 1967 he practiced law and held important posts in industry and banking. Elected to the Bundestag in 1969, von Weizsaecker represented Rhineland-Palatinate until 1979, when he moved his political base to West Berlin. During 1981- 84 he served as Governing Mayor of Berlin; according to press reports, many Berliners regarded him as one of the city's best postwar leaders. Long active in the Protestant Church, he was a member of its executive board during 1969-85.

Von Weizsaecker has visited the United States several times and speaks fluent English. He enjoys swimming and hiking. His favorite authors are Shakespeare and Theodor Fontane. Married to the former Marianne von Kretschmann, von Weizsaecker has three sons and a daughter.

20 April 1992

Meeting 4/23

Sit Room Meeting President of Germany
Arrival Ceremony

Anthem – West German anthem is official
Flag – same

FRG – Federal Republic of Germany

President – elected
of Germany Pres since roughly '87-'88
First official state visit since unification
used as a symbolic gesture

Unclassed Bio being faxed from State Department
Father worked under Hitler – but
Pres of Germany has defended his father, saying
he didn't participate in the war
& crimes

Seating/Standing room
FLOTUS hosting coffee for Mrs.

Barbara Cooke Cabaret Singer
Arrival for German Pres
Review of troops
Time 10:00 a.m for ceremony

Laurie songs she sings
70's
Nicknames

Son in twenties
At University in Boston NEXUS

Greg Sanford

Anecdotes

During collapse of E. Germany

Weiszaecker

Went to wall looked in hole

saluted Mr. Pres E. German border guard

Joe Ruth "Here all is quiet. ~~and~~ and border"

All quiet

Germany

Mrs. visited families of Am. servicemen left during

Broadway veteran

One of the country's premier vocalists and a Washington club favorite

per
Bob Hutchings
NSC

Tsoom - VOLE

~~Zdr~~ means

"To Your Health."

DRAFT

THE STATE VISIT
TO
WASHINGTON, D.C.
OF
HIS EXCELLENCY
RICHARD VON WEIZSÄCKER
PRESIDENT
OF
THE FEDERAL REPUBLIC
OF GERMANY
AND
MRS. VON WEIZSÄCKER



APRIL 28 TO MAY 1, 1992

MEMBERS OF THE OFFICIAL GERMAN DELEGATION

His Excellency
Richard von Weizsäcker
President of the Federal Republic of German

Mrs. Marianne von Weizsäcker

His Excellency
Hans-Dietrich Genscher
Minister of Foreign Affairs

Mrs. Barbara Genscher

His Excellency
Andreas Meyer-Landrut
State Secretary
Office of the President

His Excellency
Dieter Kastrup
State Secretary
Ministry of Foreign Affairs

His Excellency
Juergen Ruhfus
Ambassador of the Federal Republic of Germany
to the United States America

MEMBERS OF THE OFFICIAL GERMAN DELEGATION

Mrs. Karin Ruhfus

His Excellency
Frank Elbe
Director
General Policy Planning
Ministry of Foreign Affairs

His Excellecy
Heinrich Seemann
Chief of Protocol

Mrs. Karin Seemann

Dr. Wolter Russell

Mr. Hasso Bchrucker
Head of the Direcotrate General
for Foreign Affairs
Office of the President

Dr. Hansjorg Dellmann
Head of the Office of the President

THE STATE VISIT
TO
WASHINGTON, D.C.
OF
HIS EXCELLENCY
RICHARD VON WEIZSÄCKER
PRESIDENT
OF
THE FEDERAL REPUBLIC OF GERMANY
AND
MRS. VON WEIZSÄCKER

APRIL 28 TO MAY 1, 1992

SUMMARY SCHEDULE

TUESDAY
APRIL 28

11:30 am- 11:35 am	Greeted by Deputy Chief of Protocol Fitzgerald and Welcoming Committee, Dulles International Airport, Virginia.
11:35 am- 11:50 am	United States Presidential Helicopters to Pentagon Helicopter Pad, Arlington, Virginia.
11:50 am- 11:55 am	Greeted by Secretary of State and Mrs. Baker and Chief of Protocol and Mrs. Weinmann, Pentagon Helicopter Pad.

SUMMARY SCHEDULE

TUESDAY
APRIL 28

12:00 pm	Arrive Blair House, Washington D.C.
1:00 pm- 2:30 pm	Luncheon offered by President von Weizsäcker in honor of German-American guests, Blair House.*
5:00 pm- 6:30 pm	Meeting with American Scientists, German Historical Institute.

*Mrs. von Weizsäcker does not attend.

Overnight: Blair House.

SUMMARY SCHEDULE

WEDNESDAY
APRIL 29

10:00 am- Arrival Ceremony with The President and
10:20 am Mrs. Bush, South Lawn, The White House.

10:25 am- Reception with The President and
10:30 am Mrs. Bush, State Floor, The White House.

10:30 am- Coffee offered by Mrs. Bush
11:00 am in honor of Mrs. von Weizsäcker, Green Room, The White House.

10:30 am- Photo Opportunity with President Bush,
10:35 am Oval Office, The White House.*

10:35 am- Expanded Meeting with President Bush,
11:30 am Cabinet Room, The White House.*

*Mrs. von Weizsäcker does not attend.

SUMMARY SCHEDULE

WEDNESDAY
APRIL 29
(Continued)

12:30 pm- 2:00 pm — Luncheon offered by Secretary of State and Mrs. Baker in honor of President and Mrs. von Weizsäcker, Benjamin Franklin Room, Department of State.

2:15 pm- 2:45 pm — Wreath-Laying Ceremony at Tomb of the Unknown Soldier, Arlington National Cemetery, Arlington, Virginia.

3:00 pm- 4:15 pm — Mrs. von Weizsäcker tours the Second Genesis Drug Rehabilitation Center.

5:00 pm- 6:00 pm — Meeting with American Journalists, Blair House.*

7:15 pm- 7:45 pm — Meeting with The President and Mrs. Bush, Yellow Oval Room, The White House.*

*Mrs. von Weizsäcker does not attend.

SUMMARY SCHEDULE

WEDNESDAY
APRIL 29

8:15 pm-
10:40 pm — Reception, State Dinner and After-Dinner Entertainment offered by The President and Mrs. Bush in honor of President and Mrs. von Weizsäcker, State Floor, The White House.

Dress: Black tie.

Overnight: Blair House.

SUMMARY SCHEDULE

THURSDAY
APRIL 30

8:15 am- 9:15 am — Breakfast with German Journalists, Room TBD, Watergate Hotel.*

8:45 am- 9:45 am — Mrs. Weizsäcker tours the German School.

9:15 am- 9:45 am — International Press Conference, Room TBD, Watergate Hotel.*

11:00 am- 11:50 am — Address by President von Weizsäcker before Joint Meeting of Congress of the United States, Great Hall, United States House of Representatives, United States Capitol.

11:45 am- 1:15 pm — Mrs. von Weizsäcker lunches at the Adirondacks Restaurant.

SUMMARY SCHEDULE

THURSDAY
APRIL 30
(Continued)

12:00 pm- 1:00 pm — Attend Commemoration Ceremony of Holocaust Memorial Council, Rotunda, United States Capitol.*

1:30 pm- 2:15 pm — Mrs. von Weizsäcker tours the Hillwood Museum.

1:15 pm- 2:45 pm — Luncheon offered by Senate and House Leadership, Room, United States Capitol.*

6:00 pm- 7:30 pm — Reception offered by President and Mrs. von Weizsäcker, Atrium, John F. Kennedy Center.

8:00 pm- 10:15 pm — Attend performance of The Sleeping Beauty, Opera House, John F. Kennedy Center.

Dress: Black tie.

Overnight: Blair House.

*Mrs. von Weizsäcker does not attend.

SUMMARY SCHEDULE

FRIDAY
MAY 1

7:45 am- 7:50 am	Bid farewell to Blair House staff, Blair House.
7:50 am- 7:55 am	Farewell Ceremony with a Representative of the Secretary of State, Chief of Protocol Weinmann and American Farewell Committee, Blair House.
8:05 am- 8:20 am	United States Presidential Helicopters to Dulles Internationl Airport, Virginia.
8:25 am-	Depart Dulles International Airport via German Air Force Aircraft en route Hartsfield International Airport, Atlanta, Georgia, and resume a private schedule.

PUBLIC PAPERS OF THE PRESIDENTS
OF THE
UNITED STATES

George Bush

1989

(IN TWO BOOKS)

BOOK I—JANUARY 20 TO JUNE 30, 1989

UNITED STATES GOVERNMENT PRINTING OFFICE
WASHINGTON : 1990

Remarks to American Embassy Employees and Their Families in Bonn, Federal Republic of Germany

May 31, 1989

The President. Thank you, Mr. Secretary, and let me just say a word about our Ambassador here in Bonn. We Bushes have known Dick Walters for many years. And I really can't think of any public servant who has served his country in so many diverse assignments, always with excellence, and in whom I have more confidence than Dick Walters. And he is a great Ambassador, a great advocate for the United States; and he can advocate the United States in about 11 different foreign languages, including in German, and I think that's a wonderful thing. And, Dick, thank you for your hospitality and for your leadership in this country that is so vitally important to the United States.

I see a sign up here from Bonn Elementary. And it says—show me what the sign—it says, "We are the world." And you know, they're right—they are absolutely right about that. And the youth are the world. And what happened in NATO a couple of days ago I hope guarantees a more peaceful future for those that are the world—for you young people here. And for that action, I give great credit to the United States authorities that were involved: our Secretary of Defense [Cheney]; our Secretary of State [Baker] stayed up till all hours of the night achieving what now is seen as a wonderful arrangement; my National Security Adviser, who—some of you would recognize his name—is with me here today, Brent Scowcroft, General Scowcroft; our Chief of Staff [Sununu]; and on and on it goes, because this U.S. position was a cooperative position—we worked it out through the entire bureaucracy. And it seems to have captured the imagination certainly of the free world and I hope, eventually, of the Soviet Union.

And so, we came to Bonn in the wake of a very successful NATO meeting. But it isn't a victory for the United States. Ours was a team effort in going to NATO, and the result was a team victory. The victory was for NATO in coming together in unified fashion, demonstrating its solidarity after 40 years of keeping the peace in Europe.

To each of you in the Embassy, whether you be Foreign Service or attached to the Embassy with one of the other services—Commerce, whatever else—USIA [U.S. Information Agency]—so many others, and certainly to our military, let me pay my respects. I normally try to single out the admin officer. And because we've been rushing around, I don't know who that poor embattled soul is in Embassy Bonn——

Q. Harry Geisel.

The President. Harry? There he is, he's still smiling. [*Laughter*] And some of that is because we told Harry we were leaving on schedule and getting out of his way. [*Laughter*] And now he's giving three cheers for that. But I cite him because I was on the receiving end of some of these visits when I lived halfway around the world in China, and I know that they can be a pluperfect pain. And so, I would only think, Harry, and then everybody else in the political and the economic and every section—communications—every section of this tremendous and effective Embassy that has been involved in this visit, Barbara and I are very grateful to each and every one of you. And this hospitality, even though we enjoyed it for such a short time, really rang through loud and clear from the very moment we got here.

I can tell you that we've just finished talks with the Chancellor, and Jim with the Foreign Minister. And I can say that a lot because of your work, your professionalism and—in the military sense, your dedication to duty—the relationship between the Federal Republic and the United States has

never been better. And for that same conviction on the part of many of you here, the relationship and the strength of NATO has never been stronger.

So we really dropped by to say hail and farewell and thank you from the grateful heart of this President of the United States. Many, many thanks, and God bless the United States of America. Thank you all very much.

Note: The President spoke at 11:20 a.m. at the residence of Rita Suessmuth, President of the Bundestag, the West German Parliament. In his opening remarks, he referred to Vernon A. Walters, U.S. Ambassador to West Germany. In his closing remarks, the President referred to Harold W. Geisel, administrative officer at the U.S. Embassy in Bonn; Secretary of State James A. Baker III; and West German Foreign Minister Hans-Dietrich Genscher.

Remarks to the Citizens of Mainz, Federal Republic of Germany
May 31, 1989

Thank you, Chancellor Kohl. At the outset, let me tell you that—lest you think that he has forgotten his home State because he is the Chancellor of the Federal Republic—I will only tell you that in the last 24 hours Chancellor Kohl has been convincing me that when I came to this State and to Mainz, I would be coming to heaven. [*Laughter*] And having gotten here, I think he may just about be right, I'll tell you. Thank you all very much.

Dr. Wagner and Lord Mayor, distinguished hosts, I want to also thank these two bands, West German and American, for that stirring music. And Chancellor Kohl, I especially want to thank you again for inviting me to this beautiful and ancient city on my first Presidential trip to the Republic of Germany—the Federal Republic. And Herr Kohl and I have concluded now our deliberations at the NATO summit in Brussels, an excellent start to our working partnership as Chancellor and President.

And here in Mainz, by the banks of the Rhine, it's often said that this heartland of mountain vineyards and villages embodies the very soul of Germany. So, Mainz provides a fitting forum for an American President to address the German people. Today I come to speak not just of our mutual defense but of our shared values. I come to speak not just of the matters of the mind but of the deeper aspirations of the heart.

Just this morning, Barbara and I were charmed with the experiences we had. I met with a small group of German students, bright young men and women who studied in the United States. Their knowledge of our country and the world was impressive, to say the least. But sadly, too many in the West, Americans and Europeans alike, seem to have forgotten the lessons of our common heritage and how the world we know came to be. And that should not be, and that cannot be.

We must recall that the generation coming into its own in America and Western Europe is heir to gifts greater than those bestowed to any generation in history: peace, freedom, and prosperity. This inheritance is possible because 40 years ago the nations of the West joined in that noble, common cause called NATO. And first, there was the vision, the concept of free peoples in North America and Europe working to protect their values. And second, there was the practical sharing of risks and burdens, and a realistic recognition of Soviet expansionism. And finally, there was the determination to look beyond old animosities. The NATO alliance did nothing less than provide a way for Western Europe to heal centuries-old rivalries, to begin an era of reconciliation and restoration. It has been, in fact, a second Renaissance of Europe.

As you know best, this is not just the 40th birthday of the alliance, it's also the 40th birthday of the Federal Republic: a republic born in hope, tempered by challenge. And

at the height of the Berlin crisis in 1948, Ernst Reuter called on Germans to stand firm and confident, and you did—courageously, magnificently.

And the historic genius of the German people has flourished in this age of peace, and your nation has become a leader in technology and the fourth largest economy on Earth. But more important, you have inspired the world by forcefully promoting the principles of human rights, democracy, and freedom. The United States and the Federal Republic have always been firm friends and allies, but today we share an added role: partners in leadership.

Of course, leadership has a constant companion: responsibility. And our responsibility is to look ahead and grasp the promise of the future. I said recently that we're at the end of one era and at the beginning of another. And I noted that in regard to the Soviet Union, our policy is to move beyond containment. For 40 years, the seeds of democracy in Eastern Europe lay dormant, buried under the frozen tundra of the Cold War. And for 40 years, the world has waited for the Cold War to end. And decade after decade, time after time, the flowering human spirit withered from the chill of conflict and oppression; and again, the world waited. But the passion for freedom cannot be denied forever. The world has waited long enough. The time is right. Let Europe be whole and free.

To the founders of the alliance, this aspiration was a distant dream, and now it's the new mission of NATO. If ancient rivals like Britain and France, or France and Germany, can reconcile, then why not the nations of the East and West? In the East, brave men and women are showing us the way. Look at Poland, where Solidarity, *Solidarność*, and the Catholic Church have won legal status. The forces of freedom are putting the Soviet status quo on the defensive. And in the West, we have succeeded because we've been faithful to our values and our vision. And on the other side of the rusting Iron Curtain, their vision failed.

The Cold War began with the division of Europe. It can only end when Europe is whole. Today it is this very concept of a divided Europe that is under siege. And that's why our hopes run especially high, because the division of Europe is under siege not by armies but by the spread of ideas that began here, right here. It was a son of Mainz, Johannes Gutenberg, who liberated the mind of man through the power of the printed word. And that same liberating power is unleashed today in a hundred new forms. The Voice of America, Deutsche Welle, allow us to enlighten millions deep within Eastern Europe and throughout the world. Television satellites allow us to bear witness from the shipyards of Gdansk to Tiananmen Square. But the momentum for freedom does not just come from the printed word or the transistor or the television screen; it comes from a single powerful idea: democracy.

This one idea is sweeping across Eurasia. This one idea is why the Communist world, from Budapest to Beijing, is in ferment. Of course, for the leaders of the East, it's not just freedom for freedom's sake. But whatever their motivation, they are unleashing a force they will find difficult to channel or control: the hunger for liberty of oppressed peoples who've tasted freedom.

Nowhere is this more apparent than in Eastern Europe, the birthplace of the Cold War. In Poland, at the end of World War II, the Soviet Army prevented the free elections promised by Stalin at Yalta. And today Poles are taking the first steps toward real election, so long promised, so long deferred. And in Hungary, at last we see a chance for multiparty competition at the ballot box.

As President, I will continue to do all I can to help open the closed societies of the East. We seek self-determination for all of Germany and all of Eastern Europe. And we will not relax, and we must not waver. Again, the world has waited long enough.

But democracy's journey East is not easy. Intellectuals like the great Czech playwright Vaclav Havel still work under the shadow of coercion. And repression still menaces too many peoples of Eastern Europe. Barriers and barbed wire still fence in nations. So, when I visit Poland and Hungary this summer, I will deliver this message: There cannot be a common European home until all within it are free to move from room to room. And I'll take another message: The path of freedom leads to a

larger home, a home where West meets East, a democratic home, the commonwealth of free nations.

And I said that positive steps by the Soviets would be met by steps of our own. And this is why I announced on May 12th a readiness to consider granting to the Soviets temporary waiver of the Jackson-Vanik trade restrictions if they liberalize emigration. And this is also why I announced on Monday that the United States is prepared to drop the "no exceptions" standard that has guided our approach to controlling the export of technology to the Soviet Union, lifting a sanction enacted in response to their invasion of Afghanistan.

And in this same spirit, I set forth four proposals to heal Europe's tragic division, to help Europe become whole and free.

First, I propose we strengthen and broaden the Helsinki process to promote free elections and political pluralism in Eastern Europe. As the forces of freedom and democracy rise in the East, so should our expectations. And weaving together the slender threads of freedom in the East will require much from the Western democracies.

In particular, the great political parties of the West must assume an historic responsibility to lend counsel and support to those brave men and women who are trying to form the first truly representative political parties in the East, to advance freedom and democracy, to part the Iron Curtain.

In fact, it's already begun to part. The frontier of barbed wire and minefields between Hungary and Austria is being removed, foot by foot, mile by mile. Just as the barriers are coming down in Hungary, so must they fall throughout all of Eastern Europe. Let Berlin be next—let Berlin be next! Nowhere is the division between East and West seen more clearly than in Berlin. And there this brutal wall cuts neighbor from neighbor, brother from brother. And that wall stands as a monument to the failure of communism. It must come down.

Now, *glasnost* may be a Russian word, but "openness" is a Western concept. West Berlin has always enjoyed the openness of a free city, and our proposal would make all Berlin a center of commerce between East and West—a place of cooperation, not a point of confrontation. And we rededicate ourselves to the 1987 allied initiative to strengthen freedom and security in that divided city. And this, then, is my second proposal: Bring *glasnost* to East Berlin.

My generation remembers a Europe ravaged by war. And of course, Europe has long since rebuilt its proud cities and restored its majestic cathedrals. But what a tragedy it would be if your continent was again spoiled, this time by a more subtle and insidious danger—Chancellor referred to—that of poisoned rivers and acid rain. America's faced an environmental tragedy in Alaska. Countries from France to Finland suffered after Chernobyl. West Germany is struggling to save the Black Forest today. And throughout, we have all learned a terrible lesson: Environmental destruction respects no borders.

So, my third proposal is to work together on these environmental problems, with the United States and Western Europe extending a hand to the East. Since much remains to be done in both East and West, we ask Eastern Europe to join us in this common struggle. We can offer technical training, and assistance in drafting laws and regulations, and new technologies for tackling these awesome problems. And I invite the environmentalists and engineers of the East to visit the West, to share knowledge so we can succeed in this great cause.

My fourth proposal, actually a set of proposals, concerns a less militarized Europe, the most heavily armed continent in the world. Nowhere is this more important than in the two Germanys. And that's why our quest to safely reduce armament has a special significance for the German people.

To those who are impatient with our measured pace in arms reductions, I respectfully suggest that history teaches us a lesson: that unity and strength are the catalyst and prerequisite to arms control. We've always believed that a strong Western defense is the best road to peace. Forty years of experience have proven us right. But we've done more than just keep the peace. By standing together, we have convinced the Soviets that their arms buildup has been costly and pointless. Let us not give them incentives to return to the policies of the past. Let us give them every reason to

abandon the arms race for the sake of the human race.

In this era of both negotiation and armed camps, America understands that West Germany bears a special burden. Of course, in this nuclear age, every nation is on the front line, but not all free nations are called to endure the tension of regular military activity or the constant presence of foreign military forces. We are sensitive to these special conditions that this needed presence imposes.

To significantly ease the burden of armed camps in Europe, we must be aggressive in our pursuit of solid, verifiable agreements between NATO and the Warsaw Pact. On Monday, with my NATO colleagues in Brussels, I shared my great hope for the future of conventional arms negotiations in Europe. I shared with them a proposal for achieving significant reductions in the near future.

And as you know, the Warsaw Pact has now accepted major elements of our Western approach to the new conventional arms negotiations in Vienna. The Eastern bloc acknowledges that a substantial imbalance exists between the conventional forces of the two alliances, and they've moved closer to NATO's position by accepting most elements of our initial conventional arms proposal. These encouraging steps have produced the opportunity for creative and decisive action, and we shall not let that opportunity pass.

Our proposal has several key initiatives. I propose that we lock in the Eastern agreement to Western-proposed ceilings on tanks and armored troop carriers. We should also seek an agreement on common numerical ceiling for artillery in the range between NATO's and that of the Warsaw Pact, provided these definitional problems can be solved. And the weapons we remove must be destroyed.

We should expand our current offer to include all land-based combat aircraft and helicopters by proposing that both sides reduce in these categories to a level 15 percent below the current NATO totals. Given the Warsaw Pact's advantage in numbers, the Pact would have to make far deeper reductions than NATO to establish parity at those lower levels. Again, the weapons we remove must be destroyed.

I propose a 20-percent cut in combat manpower in U.S.-stationed forces and a resulting ceiling on U.S. and Soviet ground and air forces stationed outside of national territory in the Atlantic-to-the-Urals zone at approximately 275,000 each. This reduction to parity, a fair and balanced level of strength, would compel the Soviets to reduce their 600,000-strong Red Army in Eastern Europe by 325,000. And these withdrawn forces must be demobilized.

And finally, I call on President Gorbachev to accelerate the timetable for reaching these agreements. There is no reason why the 5-to-6-year timetable as suggested by Moscow is necessary. I propose a much more ambitious schedule. And we should aim to reach an agreement within 6 months to a year and accomplish reductions by 1992, or 1993 at the latest.

In addition to my conventional arms proposals, I believe that we ought to strive to improve the openness with which we and the Soviets conduct our military activities. And therefore, I want to reiterate my support for greater transparency. I renew my proposal that the Soviet Union and its allies open their skies to reciprocal, unarmed aerial surveillance flights, conducted on short notice, to watch military activities. Satellites are a very important way to verify arms control agreements, but they do not provide constant coverage of the Soviet Union. An open skies policy would move both sides closer to a total continuity of coverage while symbolizing greater openness between East and West.

These are my proposals to achieve a less militarized Europe. A short time ago, they would have been too revolutionary to consider, and yet today we may well be on the verge of a more ambitious agreement in Europe than anyone considered possible.

But we're also challenged by developments outside of NATO's traditional areas of concern. Every Western nation still faces the global proliferation of lethal technologies, including ballistic missiles and chemical weapons. We must collectively control the spread of these growing threats. So, we should begin as soon as possible with a worldwide ban on chemical weapons.

Growing political freedom in the East, a Berlin without barriers, a cleaner environment, a less militarized Europe—each is a noble goal, and taken together they are the foundation of our larger vision: a Europe that is free and at peace with itself. And so, let the Soviets know that our goal is not to undermine their legitimate security interests. Our goal is to convince them, step-by-step, that their definition of security is obsolete, that their deepest fears are unfounded.

When Western Europe takes its giant step in 1992, it will institutionalize what's been true for years: borders open to people, commerce, and ideas. No shadow of suspicion, no sinister fear is cast between you. The very prospect of war within the West is unthinkable to our citizens. But such a peaceful integration of nations into a world community does not mean that any nation must relinquish its culture, much less its sovereignty.

This process of integration, a subtle weaving of shared interests, which is so nearly complete in Western Europe, has now finally begun in the East. We want to help the nations of Eastern Europe realize what we, the nations of Western Europe, learned long ago: The foundation of lasting security comes not from tanks, troops, or barbed wire; it is built on shared values and agreements that link free peoples. The nations of Eastern Europe are rediscovering the glories of their national heritage. So, let the colors and hues of national culture return to these gray societies of the East. Let Europe forgo a peace of tension for a peace of trust, one in which the peoples of the East and West can rejoice—a continent that is diverse yet whole.

Forty years of Cold War have tested Western resolve and the strength of our values. NATO's first mission is now nearly complete. But if we are to fulfill our vision—our European vision—the challenges of the next 40 years will ask no less of us. Together, we shall answer the call. The world has waited long enough.

Thank you for inviting me to Mainz. May God bless you all. Long live the friendship between Germany and the United States. Thank you, and God bless you.

Note: The President spoke at 1:16 p.m. in the Rheingoldhalle, an auditorium in Mainz. In his opening remarks, he referred to Dr. Carl-Ludwig Wagner, Minister-President of Rheinland-Pfalz, and Lord-Mayor Herman-Harmut Weyel.

Remarks to Military Personnel and Their Families in Frankfurt, Federal Republic of Germany

May 31, 1989

Thank you very much for that welcome back. Some of you may have all been around here a couple years ago, and my only regret is, I won't get to go running on the track here this time. [*Laughter*] But I was here about 3 years ago as Vice President, and things have changed since then. Now, there's a new number one: the Rhein-Main Rockets. [*Applause*] But Secretary [of State] Baker and I and General Scowcroft [Assistant to the President for National Security Affairs] and our Chief of Staff, John Sununu, and Barbara and all the rest of our traveling squad are just delighted to be here, heading off to London right now and then—eat your hearts out—the good old U.S. of A. on Friday afternoon.

But let me be serious for just a minute and say that it is an honor to stand before an audience of men and women who serve the Armed Forces of the greatest country on the face of the Earth. And for over four decades now—NATO having celebrated its 40th anniversary just 2 or 3 days ago—people like you have left home, often family and loved ones, and you've served as guardians to this gateway to freedom. And your presence here inspires a deep admiration and gratitude—certainly from me personally, that is—we saw at that NATO meeting

from people all around the world. And so, thank you for all you're doing to keep freedom secure. You've been directly responsible, each in his own way, for the longest peace that Europe has known in centuries—over 40 years of peace. And that's an achievement that the world now applauds and that history will honor.

You know, people talk often about the "right stuff," but the heroism and the humanity of American soldiers at Rhein-Main and other bases are the stuff of legend. Your dedication, I believe, is constant and enduring, day after day. And I've been told about some instances where your own humanity touches the lives of so many.

This is a special place, a place whose spirit of service reaches back to the tense days 40 years ago of the Berlin airlift, when a pilot named Gail Halverson, during his repeated runs, parachuted bags of candy to the children of Berlin. They called him Uncle Wiggley-Wings or the Chocolate Bomber, and he was a man who brought kindness to the cruelest of times.

And standing among you today is his son, Major Brad Halverson, who organized the Armenian airlift—children injured in that devastating earthquake. And I was told by a high-ranking Soviet official that that outreach to the people of Armenia said as much to the Soviet Union as any message that any President could possibly send. And there's Captain Dawn Oerichbauer, the medical crew director, who said, "The whole mission was worth it when I saw the hope and the hurt in the faces of the children."

And I know that also with us today is Major Bob Anderson, chief of the mental health clinic, a quiet hero who in his own way has helped so many on this base deal with the aftermath of terrorist threats. He's put lives back together, warded off the chill of fear.

And I single out a few because they represent the many. Here at Rhein-Main, with lifesaving medical evacuation missions, triumphant hostage returns, the normal day-to-day mission of flying in the crowded skies of Europe—for you, heroism with a human touch is really the meaning of this mission. And you've seen the tears of those devastated by tragedy, and you've seen the tears of joy stream down the faces of those returning to freedom and of those who love them. And you've performed that everyday acts of vigilance that make preparedness possible. I think of all the security people—some guy out guarding a C–5 all night, supply clerk makes calls all day to find a part that's needed, flight-line attendant deicing planes at 4 a.m. on days something unlike this one.

And just this year, as NATO celebrates its 40th anniversary, we begin to sense new opportunities for coexistence. We may be seeing the dawning of a new age, but the reasons why you are here have not changed. There've been signs of progress from the Soviet Union; and though we hope for more, the nations of the alliance still face a Soviet Union with preponderant and awesome military power. And your presence in West Germany, your contribution to the security of Western Europe, is absolutely essential.

And I might add that I left Germany today feeling that the relations with the Federal Republic and the United States, our bilateral relations, have never been better. And I want to thank each one of you for the way you interact with our German friends. It does show the best side of America to the people in the Federal Republic of Germany. And I know that it's not easy serving away from home, but because of you and the sacrifices, our world is indeed safer and more secure.

You know, in a letter to John Adams, Thomas Jefferson once wrote: "I've seen enough of one war never to wish to see another." And out there today, I know, are a number of children, some of them third generation of Americans stationed here at Rhein-Main, who have never seen war, and I hope they never do. The power to wage war is the power to prevent it, and that's our mission here. And we must remain prepared for war even as we work hard for peace. And believe me, we will strive hard to achieve the lasting peace.

So, carry on. Thank you all. God bless you, and God bless the United States of America. Thank you all very, very much.

THE WHITE HOUSE

WASHINGTON

Beth Hinchcliffe/
Dan McGroarty

Attached are State's draft arrival statement and dinner toast for the Von Weizsäcker State Visit; one clean copy and one with my annotations.

Let's compare notes once you've had a chance to go through the drafts.

—Bob Hutchings
x 5732

VON WEIZSÄCKER VISIT

WELCOMING REMARKS BY THE PRESIDENT

President von Weizsäcker, Mrs. von Weizsäcker, Minister and Mrs. Genscher, distinguished members of the German delegation;

Let me warmly welcome you to the United States and to Washington on behalf of the American people. I wish you a very productive visit, and a very enjoyable one as well. I am especially gratified, may I add, that you have chosen to spend several days in my own home state of Texas and my own home town of Houston.

Mr. President, your visit is a double honor for us. Not only is this your first state visit to the United States; I am told that it is also your first state visit to any country since German unification in October 1990. This is testimony, surely, to the close and enduring ties that exist between our two countries and peoples.

The German-American relationship is indeed strong, deep, and indelible. From the time of our Revolution in the eighteenth century, through the mass migration of Germans to

more needed on German contribution to America

our shores in the nineteenth, to our Cold War and post-Cold War cooperation in the twentieth, this relationship has grown and prospered. Knitting our two peoples closer and closer together, it has become an engine of global progress.

important substance & logic (our investment repaid)

In the aftermath of the Allied victory in the Second World War, the United States stretched out its hand to a prostrate and devastated Germany. With Secretary of State Byrnes having pointed the way in his 1946 Stuttgart speech, we inaugurated the Marshall Plan as a contribution to economic recovery and an investment in German democracy. This investment has repaid itself many times over, as the Federal Republic of Germany stood shoulder-to-shoulder with the United States and our other NATO Allies in defending freedom and democracy throughout the dark days of the Cold War and in offering hope to the peoples of Central and Eastern Europe and the Soviet Union living under the scourge of communism. Together, through steadfast commitment to our principles, we succeeded in overcoming the unnatural division of Europe and in bringing an end to the Cold War. Over the decades, the United States never wavered in its commitment to German unity; and history has now vindicated our stand.

good; future-oriented

New challenges now face our two nations as we strive to come to grips with a continent and a world in transition. Just

three years ago, in a speech in the Rhineland city of Mainz, I proposed that the United States and Germany act as "partners in leadership" in resolving global problems and charting a course for the future. Today, eighteen months after German unification, this concept is perhaps even more valid and more relevant. United Germany is a key partner for the United States in promoting democracy and economic reform in the states of Eastern Europe and the former Soviet Union, in fashioning a security system for the post-Cold War world, and in furthering an open world trading system. More than four decades of steadfast commitment to freedom and democracy have fully entitled Germany to play, once again, a leading role on the international stage. We in the United States strongly welcome greater German involvement in global affairs, in the spirit of "partners in leadership."

We believe that a strong and vital German-American partnership is fully compatible with development of a more unified Europe, a goal that the United States has consistently supported over the years. Europe and America need to act in concert to meet the global objectives that we share -- promoting and preserving liberty, democracy, security, and economic freedom and prosperity. An active German-American partnership can serve as the motor for a broader European-American partnership, and help us to achieve these common goals.

highlight main speech more

more on U.S. role in supporting unification; this works better above (p.2), in looking at the past

add as a German contribution: its role in building a more united and cooperative Europe

just as we unequivocally supported a united Germany

not the most elegant metaphor

★ need to add something on U.S. commitment to remain a world leader — and play an active role -- in partnership -- in securing peace, security, and prosperity in Europe and our transatlantic community

You, Mr. President, have played and are playing a vital role in this transition from the Cold War period to a more hopeful and progressive era in the history of mankind. You have made it your task to help reconcile former adversaries, to overcome the antagonisms of the past and to heal the wounds of division and strife. In a time of upheaval and rapid change, you have provided your countrymen with firm moral leadership. You have helped them to accept and come to terms with the twin catastrophes that have befallen the German nation in this century -- the Nazi dictatorship and the ensuing forcible division of your country, now thankfully ended. Through your efforts the German nation is more at peace with itself, more steadfastly committed to democracy and human rights, and more determined to support the cause of justice and freedom everywhere.

Cut ?

Once again, Mr. President, I bid you welcome to the United States. May God bless our two great nations and the lasting friendship between the German and American peoples.

needs to be a bit lighter; some of this might be better for the arrival statement

VON WEIZSACKER VISIT

TOAST BY THE PRESIDENT FOR THE APRIL 29 STATE DINNER

Mr. President and Mrs. von Weizsäcker:

It is a real honor and pleasure to welcome you here today as the first President of a united Federal Republic of Germany. It is especially a pleasure since you yourself represent the values which have made Germany's unity and strength a source of hope to the world; a model to be imitated and not a threat to be feared. — Good thought, but needs to be stated more elegantly

You and I can remember a time when this would have seemed impossible. But we have seen many miracles in our lifetime. Far more than the legendary "economic miracle", it has been Germany's moral and spiritual revival which has given it the stature it enjoys today. It took energy and enterprise to restore the ruined factories and cities. But it took patience and a spirit of reconciliation to create a climate of cooperation in a Europe burdened with bitterness. It took far-sighted leadership to break down the old barriers between nations, and to promote the unity that has brought to the Western world a peace and prosperity never before known.

It took leaders such as yourself, Mr. President -- practical statesmen with the vision to look beyond narrow national interests to the greater good. Throughout an era of division, you have consistently stood for unity: the unity of the German people, the unity of Europeans East and West, the unity and brotherhood before God of all mankind.

Finally, within our own terms of office you and I have been privileged to see a reunited Germany assume renewed responsibility as one of the great nations of the world. I need not tell you, because I know you are aware, that the American people supported and continue to support wholeheartedly the healing of Germany's long division.

Today Europe and the world stand before the greatest opportunities we have ever known. We in America are proud of the role we too have played and have yet to play in Europe's modern success story. At the same time, though, ethnic conflicts, nuclear proliferation, terrorism, and intolerance present new dangers to all we have achieved together. Our natural environment is under increasing strain. The challenges before us are formidable -- but no more so than those we have already put behind us together.

overcome

In such times, we are fortuntate to have as a close ally a strong Germany, ready to assume the moral, political, and economic leadership role which it has earned. Let us take a moment now to celebrate the common values and the unity of purpose through which our two great peoples have overcome the problems of the past, and the promise which our friendship holds for the future of all peoples. Let us raise our glasses to unity, to freedom, to the new Germany, to the long life and good health of my honored friend President von Weizsäcker, and to German-American friendship. "Zum Wohl!"

Si tous les hommes scavoient ce qu'ils disent les uns des autres, il n'y auroit pas quatre amys dans le monde.

BLAISE PASCAL:
Pensées (French)

If everyone knew what they all said about each other, there would not be four friends left in the world.

Rien n'est si dangereux qu'un ignorant ami;
Mieux vaudrait un sage ennemi.

JEAN DE LA FONTAINE:
L'Ours et l'Amateur des Jardins (French)

Better to have a wise enemy than to undergo the dangers of having an ignorant friend.

Qu'un ami véritable est une douce chose!
Il cherche vos besoins au fond de votre coeur;
Il vous épargne la pudeur
De les lui découvrir vous-même.

JEAN DE LA FONTAINE;
Les Deux Amis (French)

What a wonderful thing it is to have a good friend. He identifies your innermost desires, and spares you the embarrassment of disclosing them to him yourself.

En ce monde il se faut l'un l'autre secourir.

JEAN DE LA FONTAINE:
Le Cheval et l'Âne (French)

In this world we must help one another.

Il est plus honteux de se défier de ses amis que d'en être trompé.

FRANÇOIS DUC DE LA ROCHEFOUCAULD:
Réflexions (French)

It is more shameful to mistrust one's friends than to be deceived by them.

L'amitié delicate et vraie ne souffre l'alliage d'aucun autre sentiment.

S. R. N. CHAMFORT:
Maximes et Pensées (French)

True sensitive friendship will not stand the alloy of any other feeling.

J'ai toujours distingué deux sortes d'amis: ceux qui exigent des preuves et ceux qui n'en exigent pas. – Les uns m'aiment pour moi-même et les autres pour eux. – Tous ont raison, mais je n'ai pas tort.

GÉRARD DE NERVAL:
Sur un Carnet (French)

I have always differentiated between two types of friends: those who want proofs of friendship, and those who do not. One kind love me for myself, and the others for themselves. Both are right, but I am not wrong.

Alle Kreatur braucht Hilf von allen.

BERTOLT BRECHT:
Von der Kindermörderin, Marie Farrar (German)

Everyone needs help from everyone.

Meine Freunde sind schwank wie Rohr,
Auf ihren Lippen sitzt ihr Herz,
Keuschheit kennen sie nicht;
Tanzen möchte ich auf ihren Häuptern.

ALBERT EHRENSTEIN:
Freunde (German)

My friends are as pliant as reeds, their hearts are on their sleeves (*lit.* lips); they know nothing of purity; I could dance on their heads.

Den letzten Spruch behalt ich,
Dass Feuer nicht fresse dein Haus;
Das letzte Wort verschweig ich,
Dass nicht am Balken du hangst
Den letzten Fluch spar ich
Als Waffe gegen deinen Feind,
Den letzten Segen hüt ich
Für ein Kind, das du liebst.

ERNST BERTRAM:
Aus dem Nornenbuch (German)

I decree my last verdict that fire should not devour your home; my last word I conceal, that you should not hang from a beam; my last curse I save as a weapon against your enemies; and my last blessing I cherish for a child that you love.

Tois polloisi gar
Brotōn apistos esth' etaireias limēn

SOPHOCLES:
Ajax (Greek)

Human friendships can scarcely be trusted.

Services of Mead Data Central, Inc.

2ND STORY of Level 1 printed in FULL format.

Copyright 1990 Chicago Tribune Company
Chicago Tribune

October 3, 1990, Wednesday, CHICAGOLAND NORTH EDITION

SECTION: NEWS; Pg. 1; ZONE: C

LENGTH: 1352 words

HEADLINE: After 45 years - one Germany
New national purpose: 'To serve global peace'

BYLINE: By Ray Moseley, Chicago Tribune

DATELINE: BERLIN

BODY:

From the Baltic Sea to the Alps, from the Oder River to the lands west of the Rhine, millions of joyous Germans celebrated early Wednesday the rebirth of their nation in unity and freedom.

Champagne flowed, fireworks illuminated the night sky, bells pealed and Germans everywhere hugged, danced and cheered as the East German state ceased to exist at the stroke of midnight Tuesday and the West German flag - now the flag of all Germany - was raised to the top of a staff in front of the old Reichstag building in Berlin.

The new Germany, with a population of 78 million, is the richest and most populous nation in Europe except for the Soviet Union.

The mood of those present at its birth was celebratory but lacking in the kind of nationalistic triumphalism that stained the German past. Sgt. Major Ludwig Klein, 27, who came from Augsburg to Berlin for the celebrations, summed up the attitude of many when he said he felt "a little" proud but quickly added: "Too much pride is bad for us Germans."

Towns and cities throughout Germany staged their own celebrations of an event that sealed the end of 45 years of Cold War strife. But the focus of festivities was Berlin, now restored as the capital but still unsure whether it will replace Bonn as the seat of government.

More than 500,000 people jammed streets and squares around the Reichstag and the nearby Brandenburg Gate on a chilly evening illuminated by a full moon. Many waved German flags, but some carried the blue and gold flag of the 12-nation European Community.

President Richard von Weiszaecker, Chancellor Helmut Kohl and former Chancellor Willy Brandt led dignitaries who witnessed a simple unity ceremony in front of the Reichstag, only yards from the now-demolished Berlin Wall that started to come down last November.

As Berlin's Liberty Bell pealed and a 20-by-35-foot black, red and gold German flag rose to the top of its staff, Von Weiszaecker proclaimed: "In free self-determination, we have completed the unity and freedom of Germany. We want to serve world peace in a united Europe."

LEXIS® NEXIS® LEXIS® NEXIS®

Services of Mead Data Central, Inc.

The Berlin Liberty Bell, a gift of the American people, is a replica of the one in Philadelphia. It stands in West Berlin's City Hall, but its peals were piped several miles to the Reichstag.

After Von Weiszaecker's two-sentence speech, a cascade of fireworks burst in the sky and showered down around the Brandenburg Gate, which until recently was in a no-man's land behind the Berlin Wall. Then a green laser beam was illuminated from West Berlin's Technical University to East Berlin's Humboldt University, a distance of about 1 1/2 miles.

Left-wing youths, protesting the creation of what some called a "Greater Germany," threatened to disrupt the celebrations with riots. But thousands of police formed a cordon around key streets and kept troubles to a minimum.

In East Berlin, some young demonstrators briefly stopped a limousine carrying guests to a concert marking the passing of the East German government. Shouting "Never again Germany," they pounded on the windows and kicked doors before police charged and they scattered.

In the Kreuzberg district of Berlin, about 500 radicals threw Molotov cocktails and stones at police and stabbed one officer.

At least four people were injured and more than 10 arrested in scuffles between police and demonstrators in Schwerin, where some celebrated unification with the Nazi "Sieg-Heil" salute, witnesses said. Police also reported clashes with youths in Leipzig and Hamburg.

Brandt, 76, a mayor of Berlin at the height of the Cold War, told a television interviewer outside the Reichstag: "I always knew this (unification) would come. But I was no longer sure I would live to see it. It is so nice to be here."

Richard Wilhelm, 76, a retired railway worker from East Berlin, watched the celebrations from in front of the Brandenburg Gate and said: "For us Berliners, it's a sensation. It's high time the East German state was gone. I have no regrets at all."

But some of his fellow East Germans celebrated with mixed feelings. Their country's abrupt transition to a market economy in July has put about 1.7 million people out of work or on make-work jobs, and the toll is rising.

Some West Germans also have expressed resentment that the costs of rescuing East Germany from its economic morass will be much higher than anticipated and probably will result in higher taxes.

But worries about the future were largely pushed aside for an evening of national merrymaking. The unity observances were to continue Wednesday with an ecumenical church service and a ceremony at which Von Weiszaecker will speak.

The new all-German parliament will hold its first session Thursday, in the Reichstag.

In a televised address a few hours before unification, Kohl thanked President Bush and Soviet President Mikhail Gorbachev for their support in overcoming German division.

LEXIS® NEXIS® LEXIS® NEXIS®

Services of Mead Data Central, Inc.

The strongest praise was directed to Gorbachev. "He recognized the people's right to go their own way," Kohl said. "Without this decision, we would not have experienced German unity day so soon."

In Moscow, Gorbachev said "profound internal democratic changes" in the Soviet Union and East Germany set the foundation for unification.

Kohl also thanked Britain, France and Hungary for their roles in achieving unification, and ended his address: "God bless our German fatherland."

In an article he wrote for the Frankfurter Allgemeine Zeitung, Kohl promised there would be no return to Germany's dark past.

"Everyone should know: Germany will not go it alone, there will be no unilateral nationalism and no 'restless Reich,' " he said.

On Tuesday morning, the flags of the U.S., Britain and France were lowered at the Allied command headquarters in Berlin as the three powers yielded their occupation rights and returned sovereignty to the city.

Bugles sounded, and generals of the three countries saluted. The Soviet flagpole was vacant, as it has been since the Soviets stormed out of the joint command in 1948.

Inside the headquarters, British Commandant Maj. Gen. Robert Corbett said: "I now close this final meeting of the Allied Kommandatura with a good, solid bang." Then he pounded a gavel on the table before him.

The three commanders went to the West Berlin City Hall and handed Mayor Walter Momper a letter congratulating Berliners on the coming of unity.

One of the first signs of the lifting of Allied special powers was the arrival at Tegel Airport of a Lufthansa flight from Bonn carrying members of parliament to the unity celebrations. It was the first time the German national airline had been allowed to fly to Berlin since 1945. Previously, use of the Berlin air corridors was reserved to planes of the Allied powers. Lufthansa will begin regular Berlin service later this month, replacing Pan American World Airways.

In Strausberg, northeast of Berlin, the 98,000-member National People's Army of East Germany was formally disbanded at Defense Ministry headquarters. The force will come under West German command, but only 50,000 troops will be retained.

Defense Minister Rainer Eppelmann congratulated the soldiers on having contributed to the peaceful reform process in East Germany.

Guenter Schabowski, formerly a leading figure in the Communist Party Politburo, penned an obituary to the system in a letter to the trade union newspaper Tribuene. He said communism was a failed experiment incapable of reform.

"It can only be replaced," he said. "One may lament that fact, but the ultimate failure of the experiment is undeniable."

LEXIS® NEXIS® LEXIS® NEXIS®

Services of Mead Data Central, Inc.

East Germany's only democratic parliament, elected six months ago, held its final session. Of its 400 members, only 144 will go to the new all-German parliament.

Berlin was filled with thousands of Poles, who were here not to celebrate unity but to shop. Under Allied regulations, they have been allowed to travel to Berlin without restriction, but starting Wednesday the German government will require visas. They will be granted only to people with invitations from people living in Berlin.

GRAPHIC: PHOTO: Fireworks explode over Berlin's Brandenberg Gate early Wednesday as Germans from East and West celebrate reunification. Reuters photo.
MAPS: Germany's changing borders
1914: Before World War I
1918: After World War I
1945: After World War II
1990: Reunification
Knight Ridder Tribune News Graphic; Sources: Times Atlas of World History; Rand McNally Atlas of World History.
PHOTO (color): Fireworks explode over Berlin's Brandenburg Gate Wednesday as Germans from East and West celebrate reunification. Reuters photo. (Published in North Sports Final edition).

TERMS: GERMANY; MERGER; EAST; WEST; CITY; REACTION; STATISTIC; FIRST; OFFICIAL; QUOTE

LEXIS® NEXIS® LEXIS® NEXIS®

Services of Mead Data Central, Inc.

2ND STORY of Level 1 printed in FULL format.

Copyright 1990 Chicago Tribune Company
Chicago Tribune

October 2, 1990, Tuesday, NORTH SPORTS FINAL EDITION

SECTION: NEWS; Pg. 4; ZONE: C

LENGTH: 692 words

HEADLINE: On day before unification, Kohl says Germany to play wider role

BYLINE: By Ray Moseley, Chicago Tribune

DATELINE: WEST BERLIN

BODY:

West German Chancellor Helmut Kohl promised Monday that the united Germany to be created at midnight Tuesday will become more active in dealing with world crises such as that in the Persian Gulf.

"With the unification of Germany, we are not only regaining full sovereignty, we are acquiring new obligations. There can be no withdrawal into a comfortable niche in world politics," Kohl told a conference in Hamburg where the East and West German Christian Democratic parties formally united.

He said Germany, whose constitution has been interpreted as barring military action outside the NATO area, could not in the future sit back comfortably while other countries "pulled the chestnuts out of the fire."

"Germany must play its part in averting dangers to world peace in good time," he said, promising anew that he would seek a constitutional amendment to allow German soldiers to join UN military operations.

West Germany was heavily criticized in the U.S. for its failure to do more in the gulf crisis until it came up with $3.3 billion in aid last month. Kohl's speech set the stage for three days of unity festivities that will include speeches, concerts, fireworks, the ringing of church bells and the raising of the national flag.

And riots, if young extremists of the left, right and anarchist tendencies have their way. Authorities hope to keep the mood celebratory this week, but some youth groups that traditionally turn almost any Berlin observance into a cause for protest have threatened riots.

The cause of the protests is not always clear, but some groups say they object to the prospect of a resurgence of German power in Europe. Last week a left-wing group calling itself Revolutionary Flames set fire to a West German bank branch in East Berlin and said Western firms were part of a conspiracy to achieve world domination.

Most Berliners and visitors will ignore the protests and focus on the celebrations. City officials say more than 100,000 visitors are expected, and most hotels are fully booked. Some members of the West German Bundestag, the lower house of parliament, will be put up in private homes.

LEXIS® NEXIS® LEXIS® NEXIS®

Services of Mead Data Central, Inc.

The three-day Festival of Unity begins Tuesday morning with the city councils of East and West Berlin meeting to observe the restoration of unity and to honor departing U.S., British and French military commanders. The three are leaving as their nations relinquish occupation rights in West Berlin and hand over full authority to German officials.

Later in the day the Volkskammer, the 400-member East German parliament, will hold its last ceremonial session. Only 144 of its members are scheduled to join the Bundestag.

The East German government will formally observe its march into oblivion with a Tuesday evening concert in the Schauspielhaus, the city's main concert hall. The Leipzig Gewandhaus Orchestra, under the direction of Kurt Masur, will perform Beethoven's Ninth Symphony. Prime Minister Lothar de Maiziere, expected to be the next speaker of the Bundestag, will give a farewell speech.

Guests will include Kohl and West German President Richard von Weiszaecker.

Later that evening, a musical program will be given outside the Reichstag building, near the old dividing line between East and West Berlin. At 5 minutes to midnight, church bells will peal throughout Germany.

In Berlin, the City Hall's Liberty Bell will be rung. This bell, a replica of the one in Philadelphia, was given by the American people as a symbol of their support for Berlin's struggle for freedom.

The high point of the festivities will come at midnight when Germany officially becomes one nation and the national flag - the black, red and gold banner of West Germany - will be raised on a 120-foot-high staff near the Brandenburg Gate by two youths from East and West. The national anthem will be sung by the hundreds of thousands of people expected to gather at the site.

The first meeting of the all-German parliament will take place Thursday morning in the Reichstag building, and Kohl will make a policy statement after four new members of his Cabinet from East Germany are sworn in.

GRAPHIC: PHOTO: West German Chancellor Helmut Kohl (left) and East German leader Lothar de Maiziere confer Monday. Reuters photo.
PHOTO (color): End of an era in Berlin
Maj. Gen. Raymond Haddock, U.S. commandant in West Berlin, furls his command flag and formally deactivates his headquarters Monday as Germany prepares for reunification at midnight Tuesday. AP Laserphoto. (Published on page 1).

TERMS: WEST GERMANY; EAST GERMANY; MERGER; OFFICIAL; QUOTE; GOVERNMENT

LEXIS® NEXIS® LEXIS® NEXIS®

GERMANY

KENNEDY CENTER:
--in honor of reunification and spirit of peace and harmony that brought it about
--festival celebraing gifts
--GB and RW patronage
--all across city
--with this festival begins a new dream -- bring peoples of world together
--the enduring friendship that comes with greater understanding of our shared values

QUESTIONS:
--use W. Germany flag, anthem, etc.?
--what do colors on flag mean?
--legends (powerful mythological leader)
--RW bio -- to U.S. before? hobbies?
--who is entertainment at state dinner?

MISC.
--from National Anthem (DDR) -- "May our path by peace be lighted"
--reconciling differences that had separated you -- celebrate the ties that joined you

The John F. Kennedy Center for the Performing Arts

WASHINGTON, D.C. 20566-0001
202 416-8000
FAX 202 416-8205

TO: **Michele Nix**

FROM: **Laura Longley**

DATE: **April 21, 1992**

RE: **White House Dinner/Germany/April 29**

Dear Ms. Nix:

Your office kindly gave me your name as the person who would be handling the remarks for President Bush for the White House dinner in German President von Weiszäcker's honor on April 29. (If someone else drew this assignment, may I ask you to pass this packet along?)

The Government of Germany and the Embassy have taken an active role in the creation of the Kennedy Center Tribute to Germany--the site of the German president's reciprocal evening April 30.

This festival has been a major effort, launched by Kennedy Center Chairman James Wolfensohn and ultimately involving several international cultural organizations, including the Center, National Gallery of Art, Library of Cngress, American Film Institute, and the Goethe-Institut, and many educational institutions. A mention of these might be appropriate.

Attached are several points that might be included, plus a background packet.

I will follow up with a phone call, just to be sure these materials arrive. And please feel free to call if you have any questions or require further information: (202) 416-8432.

Thank you.

Sincerely,

Laura Longley
Director
Public Relations

The John F. Kennedy Center for the Performing Arts

WASHINGTON, D.C. 20566-0001
202 416-8000
FAX 202 416-8205

Points for Possible Inclusion in Remarks or Toasts at White House Dinner in Honor of the President of Germany

-- The visit of President Richard von Weiszäcker comes at a time of an extraordinary cultural event here in the city of Washington.

-- Under the patronage of President von Weiszäcker and of President Bush, the Kennedy Center is presenting a multi-faceted Tribute to Germany, which honors the reunification of Germany and the spirit of peace and harmony that brought it to pass.

-- The Kennedy Center's festival of music, dance, theater and film celebrates the richness of centuries of German culture. And because all of the arts -- performing and visual -- are interwoven, the festival also includes events, including concerts, symposia and exhibits, presented by the Goethe-Institut Washington, the Library of Congress, the National Gallery of Art, American Film Institute, and the Embassy of the Federal Republic of Germany.

-- The Kennedy Center was built on a dream to create in this country's capital, a national performing arts center. The Center's Tribute to Germany is the first of a series of international festivals now being planned. With this festival begins a new dream -- to make the Kennedy Center a truly international performing arts center and in doing so help to bring the peoples of the world together.

-- America has always been influenced by traditions from abroad that have been absorbed in our cultural life. The Kennedy Center's German festival pays tribute to a heritage that has had a significant influence on this nation. We celebrate that history and at the same time we look forward to a future of increased cultural exchanges between our two nations, built on the enduring friendship that comes with greater understanding of our shared values.

Ref
M1627
.R43
1995
WH

NATIONAL ANTHEMS of the WORLD

Sixth Edition

Edited by

W.L. REED and M.J. BRISTOW
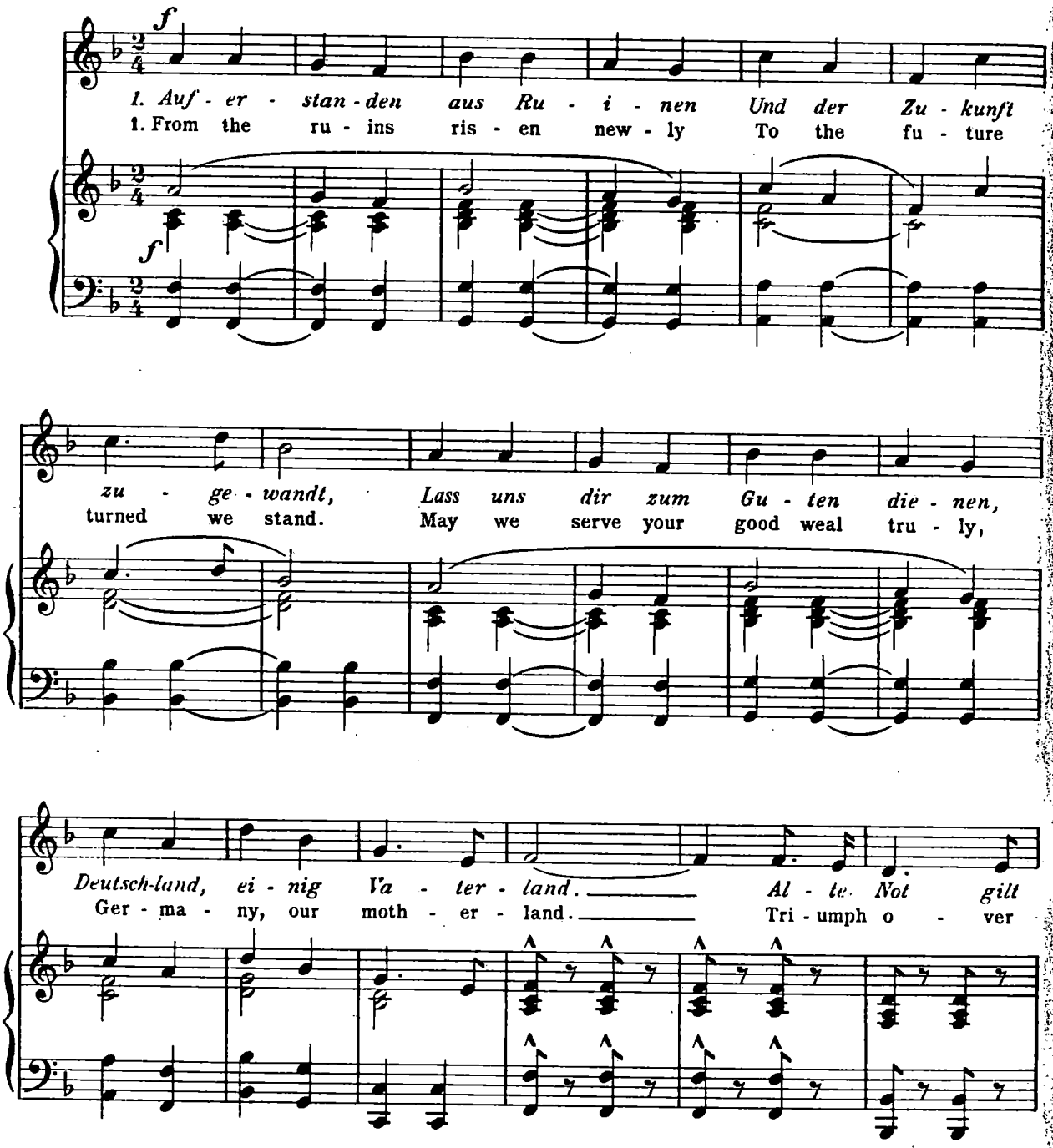
BLANDFORD PRESS
POOLE NEW YORK SYDNEY

GERMANY
Democratic Republic

Words by
JOHANNES ROBERT BECHER (1891-1958)
English words by
YVONNE KAPP

Music by
HANNS EISLER (1898-1962)

Moderato



Adopted in 1949.

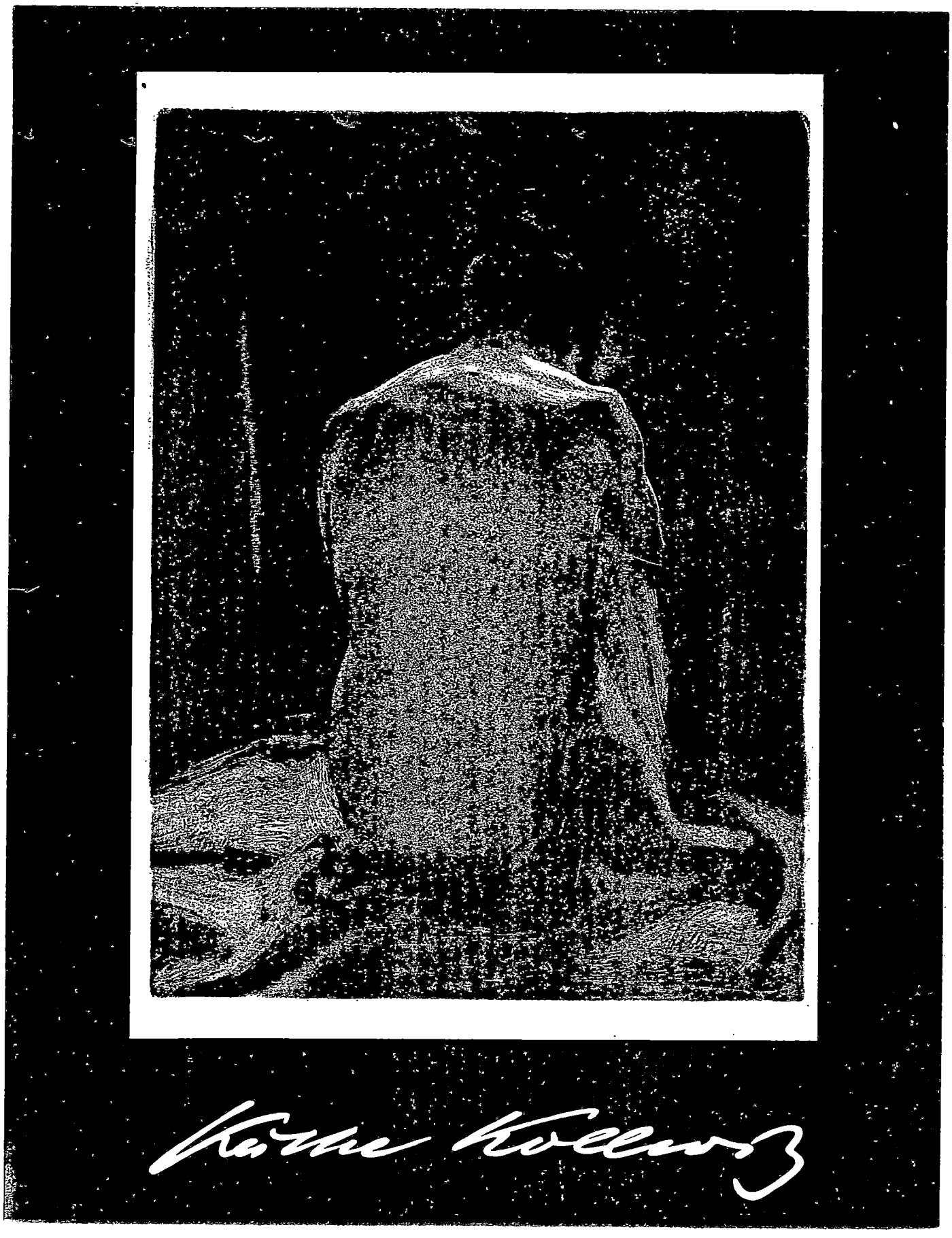
© Edition Peters, Leipzig, East Germany.

2. *Glück und Friede sei beschieden*
Deutschland, unsrem Vaterland.
Alle Welt sehnt sich nach Frieden,
Reicht den Völkern eure Hand.
Wenn wir Bründerlich uns einen,
Schlagen wir des Volkes Feind.
Lasst des Licht des Friedens scheinen,
Dass nie eine Mutter mehr
Ihren Sohn beweint, ihren Sohn beweint!

3. *Lasst uns pflügen, lasst uns bauen,*
Lernt und schafft wie nie zuvor,
Und der eigen Kraft vertrauend
Steigt einfrei Geschlect empor.
Deutsche Jugend bestes Streben
Unsres Volks in dir vereint,
Wirst du Deutschlands neues Leben,
Und die Sonne schön wie nie
Über Deutschland scheint, über Deutschland scheint.

2. May both joy and peace inspire
Germany, our motherland
Peace is all the world's desire.
To the peoples give your hand.
In fraternity united
We shall crush the people's foe.
May our path by peace be lighted
That no mother shall again
Mourn her son in woe.

3. Let us till and build our nation,
Learn and work as never yet
That a free new generation
Faith in its own strength beget
German youth, for whom the striving
Of our people is at one,
You are Germany's reviving
And over our Germany
There is radiant sun.


Kathe Kollwitz



The exhibition is made possible by Robert Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Mannesmann AG, Miles Inc., Siemens, Thyssen AG, and the Federal Republic of Germany, which have provided support for the Tribute to Germany festival.

The National Gallery of Art is grateful to Lufthansa German Airlines for its transportation support of the exhibition.

Käthe Kollwitz is supported by an indemnity from the Federal Council on the Arts and the Humanities.

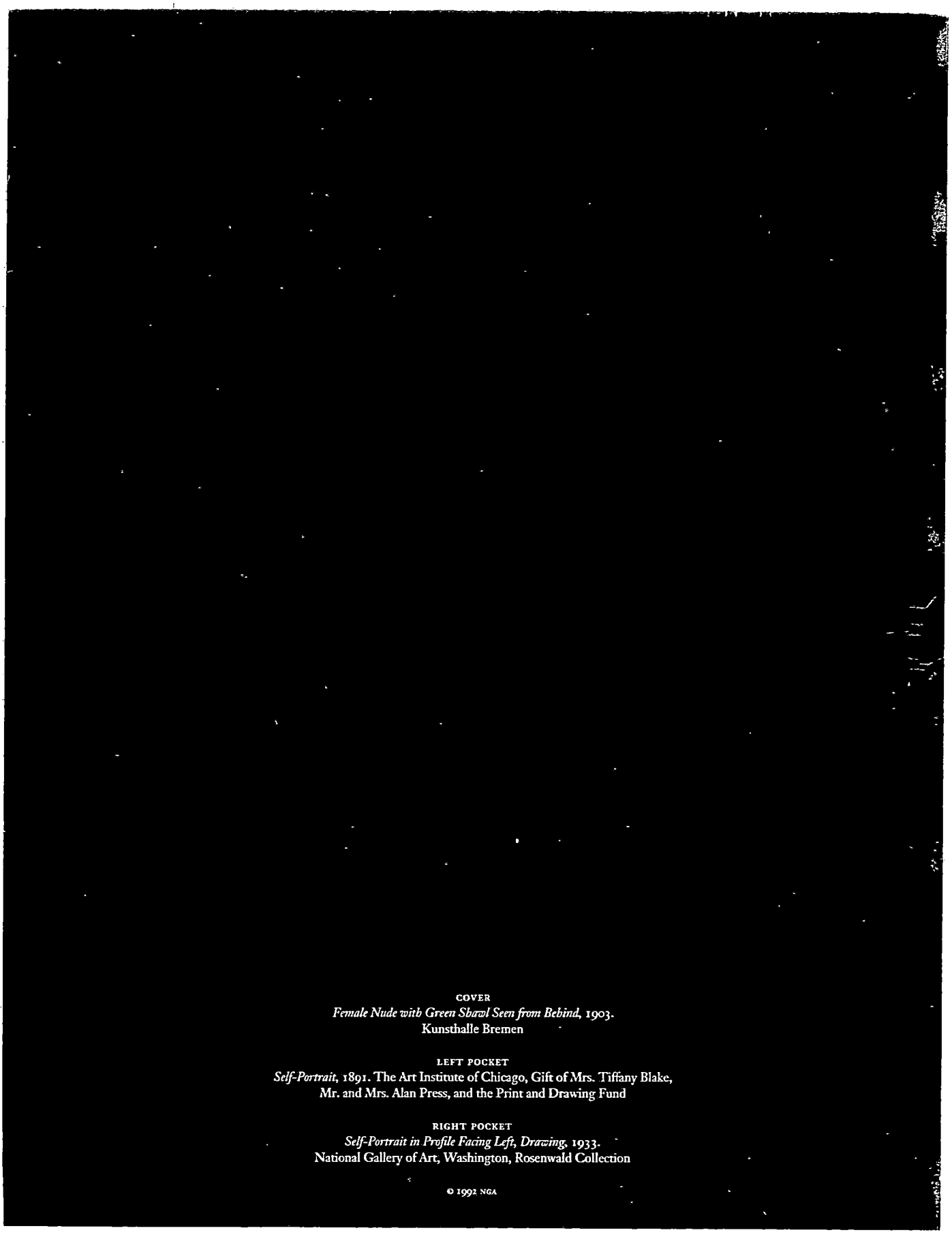
Ka

Nati

Käthe Kollwitz



National Gallery of Art, Washington
May 3–August 16, 1992



COVER

Female Nude with Green Shawl Seen from Behind, 1903.
Kunsthalle Bremen

LEFT POCKET

Self-Portrait, 1891. The Art Institute of Chicago, Gift of Mrs. Tiffany Blake,
Mr. and Mrs. Alan Press, and the Print and Drawing Fund

RIGHT POCKET

Self-Portrait in Profile Facing Left, Drawing, 1933.
National Gallery of Art, Washington, Rosenwald Collection

© 1992 NGA

Lufthansa News

CULTURAL SPONSORSHIP IN THE UNITED STATES

Lufthansa German Airlines has established itself as a major corporate sponsor in the United States of important cultural events in music, dance and the visual arts.

Among the most dramatic illustrations of Lufthansa's cultural sponsorships was the exhibition organized in 1989 by the Guggenheim Museum - "Refigured Painting: The German Image 1960-1988" - the first, largest and most comprehensive examination of the last three decades of German painting assembled in the United States.

In the nation's capital, important exhibitions such as "Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek" shown at the National Gallery of Art and "Masterpieces from Gripsholm Castle" at the National Portrait Gallery were made possible through Lufthansa's support.

Earlier this year, Lufthansa sponsored "'Degenerate Art': The Fate of the Avant-Garde in Nazi Germany," an extraordinary exhibition on view at the International Gallery of the Smithsonian Institution's S. Dillon Ripley Center. The show featured more than 100 works of art from the original 1937 "Entartete Kunst" exhibition in Munich.

Among Lufthansa sponsorships scheduled for presentation in Washington this year is the "Tribute to Germany" Festival coordinated by the John F. Kennedy Center For The Performing Arts. This month-long celebration features all forms of German art, dance and music. As part of the "Tribute To Germany," the National Gallery of Art will present an exhibition by German graphic artist and sculptor Kaethe Kollwitz which will open May 3.

Lufthansa is committed to encourage worldwide cultural communications by facilitating the exchange of people, ideas and works of art.

* * * * *

4/92

Public Relations — Lufthansa German Airlines, 1130 Connecticut Avenue, N.W., Washington, D.C. 20036
Tel. (202) 296-5608, Telefax (202) 296-5607

MILES

Background Information

Miles Inc.
One Mellon Center
500 Grant Street
Pittsburgh, PA 15219-2502
Phone: 412 394-5500

MILES INC.
A LONG-STANDING COMMITMENT TO THE ARTS

Miles Inc., a diversified company with businesses in chemicals, health care and imaging technologies, has built a solid reputation as a company that understands and deeply respects the value of the arts.

By supporting many educational, visual and performing arts organizations across the country, Miles recognizes the cultural enrichment and economic benefit of a thriving arts climate for its employees, customers and communities.

As the wholly owned subsidiary of Bayer AG, Germany, Miles seeks opportunities to build international understanding through cross-cultural experiences.

To this end, Miles and the Miles Inc. Foundation has sponsored internationally acclaimed organizations, including the Stuttgart Ballet (The Kennedy Center Tribute to Germany), Lyon Opera Ballet, Frankfurt Ballet, Japan's Kodo drummers, 51st Carnegie International and Pittsburgh Symphony.

Miles' support of the arts is also evident in the communities in which it operates through sponsorship of visual and performing arts and a variety of educational programs. Some of the local arts organizations the company supports include: the New Haven Symphony (CT), Elkhart Concert Club (IN), Berkeley Repertory Theatre (CA), Nelson-Atkins Museum, Kansas City (MO) and the Miles Inc. Broadcast Center for the Arts in Pittsburgh (PA).

Creativity is inspired among the company's nearly 30,000 employees through involvement and exposure to these cultural events, as well as to art collections in their workplace. Displayed at corporate headquarters in Pittsburgh is a unique and respected contemporary art collection of 75 pieces, including paintings, sculpture and crafts.

Over the years, Miles has received various cultural awards. The company was honored with the "Business in the Arts Award" in 1989, co-sponsored by the Business Committee for the Arts and Forbes magazine, and was most recently nominated for a 1992 award.

Deutsche Bank
Aktiengesellschaft



Deutsche Bank
Corporate Sponsorship of Arts and Culture

The Deutsche Bank Group is particularly proud to be part of the "Tribute to Germany" festival which showcases some of the leading figures of German culture--including the artist Käthe Kollwitz, the Vogler Quartet of Berlin, the Arila Siegert Dance Theater and the Stuttgart Ballet.

The bank believes that corporate sponsorship is an important way to participate in the local community. Deutsche Bank welcomes the opportunity to return something of lasting value to the cultural milieu in which its employees and clients work and live.

Deutsche Bank sponsors a wide range of cultural and art events in Germany and around the world. The bank is a chief sponsor of the Berlin Philharmonic.

Deutsche Bank maintains one of the largest collections of modern German art in the world. The collection includes nearly 2,000 works on paper by 125 artists from German-speaking countries. In addition to exhibiting these pieces at headquarters, each year the annual report features the artwork of a single artist. This portion of the collection is placed on display at thirty branches. Thus, the artist's works are shared with an audience beyond a traditional museum setting.

In the United States, Deutsche Bank is a contributor to Lincoln Center, Carnegie Hall and the Metropolitan Museum of Art. Bank executives are members of the Business Committees of the Museum of Modern Art, the Metropolitan Museum of Art and the Guggenheim Museum.

In recent years, the bank has sponsored performances at the Metropolitan Opera and major exhibits at the Museum of Modern Art, the Metropolitan Museum of Art and the Guggenheim Museum, among other cultural events.

The Deutsche Bank Group is the largest universal bank in Germany and one of the leading banks in Europe. From a base of 1600 branches in Germany and an active international network in over 40 countries, Deutsche Bank provides a complete range of financial products and services to corporations, small and medium-sized businesses and individuals in Germany and around the world.

In the United States, Deutsche Bank operates branch offices in New York, Chicago and Los Angeles, and also maintains subsidiaries based in Baltimore and Deerfield (Illinois) to serve an expanding list of U.S. multinational companies, as well as the local offices of German corporate clients.

National Gallery of Art

Washington, D.C.

KÄTHE KOLLWITZ

Related Activities at the National Gallery of Art

EXHIBITION LOCATION

East Building, Mezzanine, 4th Street and Constitution Avenue, N.W., Washington, D.C. 20565.

GALLERY HOURS

Monday through Saturday, 10:00 a.m. to 5:00 p.m.*
Sunday, 11:00 a.m. to 6:00 p.m.
***Beginning May 22 and continuing through September 4, the Gallery will be open on Friday evenings until 8:00 p.m.**
Admission to all Gallery events is free of charge.
Telephone: (202) 737-4215 TTY: (202) 842-6176

SUNDAY LECTURE SERIES

Lectures on German nineteenth- and twentieth-century printmaking in conjunction with Käthe Kollowitz are given by distinguished visiting scholars and National Gallery staff on Sundays in the East Building Auditorium. Open free of charge to the public. Seating is on a first-come, first-served basis.

The series is presented in cooperation with the Washington Print Club.

MAY 3 Käthe Kollwitz Reconsidered, Elizabeth Prelinger, Assistant Professor of Fine Arts, Georgetown University

MAY 10 Dark Images of the City: The Urban Milieu from a German Naturalist View, John Czaplicka, Assistant Professor of Fine Arts, Harvard University

JUNE 7 Kollwitz in Context: The Formative Years, Alessandra Comini, University Distinguished Professor of Art History, Southern Methodist University

JUNE 14 Max Klinger, Käthe Kollwitz, and the Berlin Art World, Elizabeth Streicher, Associate Research Curator, Department of Modern Paintings, National Gallery of Art

-more-

FILM PROGRAMS

A program of German documentary and avant-garde films, relating to the life and times of Käthe Kollwitz, will be presented **from May 9 through July 5.** Included in the selection is Käthe Kollwitz, a documentary drama featuring British actress Brenda Bruce reading from Kollwitz' letters and diaries in flashback style. Memories of Berlin: Twilight of Weimer Culture features interviews with artistic personalities of the period (1919-1933), such as Christopher Isherwood, Louise Brooks, Arthur Koestler, and Gregor Piatigorsky, among others. All films are shown in the East Building Auditorium.

LUBITSCH IN GERMANY: 1914-1922

A series of silent films made in Germany between 1914 and 1922 by Ernst Lubitsch **begins May 9 and continues through June 7.** Born in Berlin one hundred years ago, Lubitsch worked as a stage actor with the legendary theatrical producer Max Reinhardt. The series traces his early career, when he moved from film acting to directing. Schuhpalast Pinkus (The Pinkus Shoe Salesman, 1916), starring Lubitsch, was also his first success as a director. His greatest silent films were the successful costume dramas he made after World War I for the the prestigious film studio Universum Film A.G. (UFA), such as Madame Dubarry (1919), Sumurun (1920), and Anna Boleyn (1920), all of which are included in the series.

HOW THE WORKER LIVED

A selection of films made in Berlin during the late silent and early sound era will be shown **June 13 through July 5.** Included in the program are eight "worker's films" produced from 1924-1932 by an experimental, politically minded group of filmmakers: Gerhard Lamprecht, Carl Junghans, Piel Jutzi, among others. The content of the films -- urban life, especially that of the poor and oppressed -- derived from the art of Käthe Kollwitz, George Grosz, and Otto Dix, who had first paid attention to this segment of society. Also showing are three of the new generation of "proletarian" films from the 1970s, produced by Basis-Film and Regina Ziegler. The series also includes Isn't Life Wonderful, the first American feature film shot in Germany, directed by D. W. Griffith; The Other Eye, a 1991 documentary about the life and work of German director G. W. Pabst; and two classic silent films by Pabst. The Lubitsch and worker's film series have been organized in association with the Goethe-Institut Washington.

-more-

GALLERY TALKS

Tours and lectures on the exhibition Käthe Kollwitz are given by the education division staff: May 9, 10, 13, 19, 22 at 12:00 noon; May 14 at 1:00; and May 17 at 2:00. Meet at the East Building Art Information Desk. Please consult the monthly calendar of events, or call (202) 842-6690, for additional times and dates of scheduled tours of the exhibition.

SUNDAY CONCERT

In honor of the exhibition Käthe Kollwitz, on Sunday, June 7, the National Gallery Orchestra, assisted by baritone Robert Kennedy, will perform works by Mahler, von Weber, and Hindemith. Concerts take place in the West Garden Court of the West Building at 7:00 p.m. Free passes are distributed on Sundays beginning at 4:00 p.m. on the Main Floor of the Gallery's West Building. For more information about passes and program details call (202) 842-6941.

EXHIBITION CATALOGUE

A 192-page fully illustrated catalogue, co-published by the National Gallery of Art and Yale University Press, includes essays by Elizabeth Prelinger, assistant professor of fine arts, Georgetown University; Alessandra Comini, University Distinguished Professor of Art History at Southern Methodist University; and Hildegard Bachert, a leading expert in modern German art. Catalogue price is $27.50 for softcover.

The catalogue can be ordered through the National Gallery of Art. Checks or money orders should be made payable to NGA Publications Sales. Visa, Mastercard, and American Express are also accepted. Domestic postage and handling charges are $5.50. Shipping rates are available on request. Send all orders to: National Gallery of Art, Publications Mail Order Department, 2000B South Club Drive, Landover, MD 20785, or call (301) 322-5900.

-end-

National Gallery of Art

Washington, D.C.

KÄTHE KOLLWITZ
EXHIBITION CHECKLIST

* color transparency or slide available
o black and white photograph available

1. Self-Portrait en face, Laughing, c. 1888-1889
pen and ink and wash, 304 x 240 (12 x 9-1/2)
Käthe-Kollwitz-Museum Berlin

2. Self-Portrait, 1889
pen with black and brownish-black ink wash,
309 x 242 (12-1/4 x 9-5/8)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln,
on loan from a private collection

3. Self-Portrait with Student Colleague, 1889
pen and ink and wash, 295 x 270 (11-5/8 x 10 5/8)
Private Collection, courtesy Galerie St. Etienne, New York

4. Two Self-Portraits, 1891
pen and ink and wash, 395 x 283 (15-1/2 x 11-1/8)
Staatliche Museen zu Berlin, Kupferstichkabinett

5. Self-Portrait, 1891
* pen and ink and wash, heightened with white,
o 400 x 320 (15-7/16 x 12-3/8)
The Art Institute of Chicago, Gift of Mrs. Tiffany Blake,
Mr. and Mrs. Alan Press, and the Print and Drawing Fund

6. Scene from Germinal, 1891
pen and black ink with gray washes heightened with white,
465 x 605 (18-1/2 x 23-7/8)
Private Collection

7. Self-Portrait en face, 1892
pen and brush and ink, with green and blue watercolor,
289 x 254 (11-5/8 x 10)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln, on loan
from a private collection

8. Self-Portrait at a Table, 1893
etching and aquatint, 178 x 128 (7 x 5)
Private Collection

9. Scene from Germinal, 1893
etching in brown, 237 x 526 (9-3/8 x 20-3/4)
Private Collection

10. Self-Portrait Full-length, Seated, 1893
pen and ink and wash, 332 x 247 (13-1/8 x 9-1/2)
Dr. Eberhard Kornfeld

11. o Under the Table Lamp, 1893-1894
pen and ink and wash, 247 x 334 (9-3/4 x 13-1/8)
Staatliche Kunstsammlungen Dresden

12. Poverty, 1893-1894
etching and drypoint with graphite,
189 x 162 (7-1/2 x 6-1/2)
Staatliche Kunstsammlungen Dresden

13. Poverty, 1895
etching, drypoint, and aquatint,
280 x 392 (11-5/8 x 15-7/8)
Staatliche Kunstsammlungen Dresden

14. Poverty, 1895
pen and ink, chalk and wash with touches of yellow,
289 x 227 (11-3/8 x 8-15/16)
Sprengel Museum Hannover

15. Man Standing behind a Table, 1895
colored chalk, pen and ink, watercolor,
166 x 154 (6-1/2 x 6-1/8)
Staatliche Kunstsammlungen Dresden

16. The Weavers' March, 1896
charcoal, ink and graphite, 285 x 317 (11-1/4 x 12-1/2)
Private Collection, courtesy Galerie St. Etienne, New York

17. * o Storming the Gate, 1897
pen and ink, black and white wash, and graphite,
584 x 438 (23 x 17-1/4)
Private Collection, courtesy Galerie St. Etienne, New York

18. Storming the Gate, 1897
etching, 247 x 305 (9-3/4 x 12)
National Gallery of Art, Washington,
Gift of Frederick C. Oechsner

19. Death, 1897
color lithograph, 222 x 184 (8-3/4 x 7-3/16)
Private Collection

20. End, 1897
pencil, pen and ink with wash, heightened with white,
409 x 492 (16-1/8 x 19-3/8)
Staatliche Kunstsammlungen Dresden

21. Workers Going Home at the Lehrter Railroad Station, 1897
graphite, pen, and watercolor, heightened with white,
392 x 518 (15-3/8 x 20-3/8)
Käthe Kollwitz Museum Köln, on loan from the Zedelius Family

22. Self-Portrait, 1898
* color lithograph, 166 x 161 (6-1/2 x 6-1/2)
o Staatliche Kunstsammlungen Dresden

23. Uprising, 1899
graphite, pen and colored inks heightened with white,
366 x 294 (14-3/8 x 11-5/8)
Staatliche Museen zu Berlin, Kupferstichkabinett

24. Uprising, 1899
hand colored etching, 260 x 295 (10-15/16 x 11-3/4)
Staatliche Museen zu Berlin, Kupferstichkabinett

25. Woman Arranging Her Hair, 1900
* color lithograph, 172 x 292 (6-7/8 x 11-7/8)
o Staatliche Kunstsammlungen Dresden

26. The Downtrodden, 1900
etching, drypoint in blackish-brown, and graphite,
237 x 828 (9-3/8 x 32-15/16)
Staatliche Kunstsammlungen Dresden

27. The Downtrodden, 1900
etching and drypoint, 239 x 836 (9-3/8 x 32-15/16)
Private Collection

28. Life, 1900
pen and ink, black chalk, graphite, and wash,
325 x 929 (12-3/4 x 36-9/16)
Graphische Sammlung, Staatsgalerie Stuttgart

29. Sitting Woman, 1900
graphite, pen and ink and wash, 452 x 312 (17-7/8 x 12-1/2)
Staatliche Museen zu Berlin, Kupferstichkabinett

30. Child's Head in a Mother's Hands, 1900
o graphite, 208 x 208 (8-3/16 x 8-3/16)
Staatliche Kunstsammlungen Dresden

31. Self-Portrait at the Window, 1900
pen and brush w/black ink, touched with violet and ocher,
565 x 435 (22-1/4 x 17-1/8)
Mr. and Mrs. David S. Tartakoff

32. Self-Portrait en Face with Right Hand, 1900
pastel, 580 x 475 (22-7/8 x 18-5/8)
Private Collection, Berlin

33. Self-Portrait in Profile Facing Right, 1900
pastel, 470 x 365 (18-1/2 x 14-1/2)
Chris Petteys

34. Self-Portrait and Nude Studies, 1900
o graphite, pen and ink w/wash, heightened w/white,
280 x 445 (11 x 17-1/2)
Graphische Sammlung, Staatsgalerie Stuttgart

35. Man Kneeling before a Female Nude Seen from Behind, 1900
charcoal and blue chalk, 640 x 501 (25-3/16 x 19-3/4)
Graphische Sammlung, Staatsgalerie Stuttgart

36. Seated Female Nude, 1900
pastel and black chalk, on French pastel paper with a sand surface, 748 x 560 (29-7/16 x 22-1/16)
Private Collection

37. Nude Study for "Das Leben," 1900
o pen, graphite, and ink wash heightened with white,
230 x 270 (9 x 10-5/8)
Käthe-Kollwitz-Museum Berlin

38. Die Carmagnole, 1901
o etching, aquatint and soft-ground etching in brown,
573 x 410 (22-1/2 x 16-1/8)
Private Collection

39. Self-Portrait Facing Left, 1901
lithograph heightened with white chalk,
272 x 205 (10 5/8 x 8)
Staatliche Kunstsammlungen Dresden

40. Self-Portrait Facing Left, 1901
color lithograph on blue paper, 268 x 204 (10-1/2 x 8)
Mr. and Mrs. Philip A. Straus

41. Nude from Rear Holding a Staff, 1901
* color lithograph, 270 x 300 (10-7/8 x 11-7/8)
o Staatliche Kunstsammlungen Dresden

42. Woman with Orange, 1901
* color etching, aquatint, and lithograph,
o 279 x 160 (11 x 6-1/4)
Staatliche Kunstsammlungen Dresden

43. Outbreak, 1903
o etching and soft-ground etching overworked with graphite and ink wash, 507 x 592 (20 x 23-1/4)
Private Collection

44. Working Woman with Blue Shawl, 1903
color lithograph, 352 x 246 (13 7/8 x 9 3/4)
Private Collection

45. * o Female Nude with Green Shawl Seen from Behind, 1903
color lithograph overworked with colored chalks,
626 x 472 (24-1/2 x 18-1/2)
Kunsthalle Bremen

46. Female Nude with Green Shawl Seen from Behind, 1903
color lithograph, 610 x 462 (23-1/2 x 18-1/2)
Staatliche Kunstsammlungen Dresden

47. Pietà, 1903
color lithograph overworked with colored chalks,
450 x 604 (17-7/8 x 23-7/8)
Staatliche Museen zu Berlin, Kupferstichkabinett

48. Woman with Dead Child-Pietà, 1903
colored chalks, 476 x 584 (18-3/4 x 23)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln

49. * o Pietà, 1903
lithograph in brown and black, 475 x 627 (18-7/8 x 24-3/4)
National Gallery of Art, Washington, Rosenwald Collection

50. Woman with Dead Child, 1903
black chalk and charcoal heightened with white,
390 x 480 (15-3/8 x 18-7/8)
Private Collection

51. Woman with Dead Child, 1903
etching overworked with charcoal, 420 x 484 (16-1/2 x 19)
Private Collection, courtesy Galerie St. Etienne, New York

52. o Woman with Dead Child, 1903
etching and soft-ground etching overworked with graphite and gold wash, 425 x 486 (16-3/4 x 19-1/8)
National Gallery of Art, Washington, Gift of Philip and Lynn Straus in Honor of the Fiftieth Anniversary of the National Gallery of Art

53. Woman with Dead Child, 1903
soft-ground etching and engraving, overworked with graphite, charcoal, and gold, 425 x 491 (16-3/4 x 19-3/8)
Trustees of the British Museum, London

54. Woman with Dead Child, 1903
etching and soft-ground etching, overprinted lithograhically with a gold tone plate,
422 x 487 (16-5/8 x 19-1/8)
Trustees of the British Museum, London

55. Woman with Dead Child, 1903
etching and soft-ground etching,
422 x 487 (16-3/4 x 19-1/8)
Private Collection

56. Dead Boy, 1903
black chalk heightened with white,
379 x 623 (14-7/8 x 24-1/2)
Staatliche Museen zu Berlin, Kupferstichkabinett

57. Black Anna, 1903
graphite and black chalk heightened with white,
555 x 431 (23 x 16-7/8)
Staatliche Museen zu Berlin, Kupferstichkabinett

58. Self-Portrait en face, 1904
color lithograph, 479 x 330 (18-7/8 x 13)
Museum of Fine Arts, Boston, Frederick Brown Fund

59. Woman Suporting Her Chin with Her Right Hand, 1905
color lithograph, 484 x 323 (19-1/16 x 12-3/4)
National Gallery of Art, Washington, Rosenwald Collection

60. Whetting the Scythe, 1905
etching and soft-ground etching overworked with graphite,
ink, and colored chalks, 299 x 295 (11-3/4 x 11-5/8)
Sprengel Museum Hannover

61. Plowers and Woman, 1905
charcoal heightened with white,
362 x 569 (14-1/4 x 22-7/16)
Private Collection

62. Arming in a Vault, 1906
charcoal and wash heightened with white,
460 x 315 (18-1/4 x 12-3/8)
National Gallery of Art, Washington, Rosenwald Collection

63. Battlefield, 1907
charcoal and chalk heightened with white,
435 x 542 (17-1/8 x 21-3/8)
Staatliche Graphische Sammlung München

64. Battlefield, 1907
etching and soft-ground etching on pale green chine collé,
412 x 529 (16-1/4 x 20-7/8)
Private Collection

65. Out of Work, 1909
charcoal and white wash over graphite,
295 x 445 (11-7/16 x 17-1/2)
National Gallery of Art, Washington, Rosenwald Collection

66. Pregnant Woman, 1910
soft-ground etching, 377 x 236 (14-7/8 x 9-1/4)
Private Collection

67. o Death and Woman, 1910
etching and soft-ground etching,
447 x 446 (17-5/8 x 17-1/2)
Private Collection

68. o Death, Mother, and Child, 1910
charcoal, 480 x 633 (18-7/8 x 24-7/8)
National Gallery of Art, Washington, Rosenwald Collection

69. Self-Portrait en face, 1911
black, violet, and gray chalk, 360 x 309 (14-1/8 x 12-1/8)
Staatliche Kunstsammlungen Dresden

70. March Cemetery, 1913
lithograph overworked with red watercolor and brush and black ink, 558 X 460 (22 x 18-1/2)
Private Collection

71. Head of Karl Liebknecht on His Deathbed, 1919
charcoal, 278 x 414 (10-7/8 x 16-1/2)
Private Collection

72. Memorial Sheet to Karl Liebknecht, 1919
charcoal, 480 x 633 (18-7/8 x 24-7/8)
Private Collection

73. Memorial Sheet to Karl Liebknecht, 1919
etching and soft-ground etching,
337 x 530 (13-1/4 x 20-7/8)
Private Collection

74. Memorial Sheet to Karl Liebknecht, 1919
lithograph overworked with charcoal,
420 x 660 (16-1/2 x 25-15/16)
Private Collection

75. Memorial Sheet to Karl Liebknecht, 1920
pen and ink and wash, heightened with pink and white,
379 x 539 (14-13/16 x 21-1/4)
Käthe-Kollwitz-Museum Berlin

76. Memorial Sheet to Karl Liebknecht, 1919
woodcut, inscribed with white chalk,
350 x 550 (13-7/8 x 21-7/8)
Private Collection

77. The Volunteers, 1920
graphite, 506 x 666 (19-15/16 x 26-1/2)
Private Collection, Berlin

78. The Volunteers, 1920
charcoal, 450 x 600 (17-11/16 x 23-5/8)
Private Collection, Berlin

79. The Volunteers, 1920
pen and brush and ink, 400 x 554 (15-3/4 x 21-3/4)
Dr. Eberhard Kornfeld

80. Self-Portrait, 1921
etching touched with black and white ink,
217 x 266 (8-7/8 x 10-1/2)
Museum of Fine Arts, Boston, Frederick Brown Fund

81. The Mothers, 1921
pen and brush and ink heightened with white,
450 x 589 (17-7/8 x 23-1/8)
Museum of Fine Arts, Boston, Frederick Brown Fund

82. The Sacrifice, 1922
woodcut overworked with white, 419 x 438 (16-1/2 x 17-1/8)
National Gallery of Art, Washington, Rosenwald Collection

83. The Volunteers, 1922
woodcut, 350 x 490 (13-3/4 x 19-1/4)
Private Collection

84. The Widow I, 1922
woodcut, 672 x 485 (26-7/16 x 19)
National Gallery of Art, Washington, Rosenwald Collection

85. The People, 1922
woodcut overworked in white gouache,
360 x 300 (14 3/8 x 11 7/8 in.)
National Gallery of Art, Washington, Rosenwald Collection

86. Self-Portrait, 1923
woodcut touched with black ink, 150 x 155 (5-3/8 x 6-1/8)
National Gallery of Art, Washington, Rosenwald Collection

87. The Parents, 1923
woodcut, 350 x 420 (13-3/4 x 14-1/4)
National Gallery of Art, Washington, Rosenwald Collection

88. Woman with Children Going to Death, 1924
woodcut, 492 x 498 (19-7/8 x 19-7/8)
Private Collection

89. Self-Portrait, 1924
lithographic crayon overworked with ink on transfer
paper, 290 x 225 (11-7/8 x 8-15/16)
National Gallery of Art, Washington, Rosenwald Collection

90. Never Again War!, 1924
lithograph, 940 x 700 (37 1/2 x 27 1/2)
National Gallery of Art, Washington, Gift of Richard A.
Simms

91. Never Again War!, 1924
lithographic crayon, charcoal, and ink on transfer paper, 975 x 741 (38-3/8 x 29-1/8)
National Gallery of Art, Washington, Rosenwald Collection

92. Self-Portrait, 1924
woodcut, 400 x 300 (5-3/4 x 11-13/16)
Private Collection

93. Self-Portrait, 1924
opaque white ink with pen and black wash on dark green paper, 258 x 475 (10-1/8 x 18-5/8)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln

94. Self-Portrait, 1924
opaque white ink, black ink, and white chalk on dark green paper, 225 x 475 (8-7/8 x 18-3/4)
Dr. August Oetker Zentralverwaltung

95. Municipal Shelter, 1926
lithograph, 420 x 560 (16-1/2 x 22)
Private Collection

96. Mary and Elisabeth, 1928
woodcut, 361 x 348 (14-1/4 x 13-3/4)
Private Collection

97. Mother with Boy, 1931
lithograph, 360 x 218 (14-3/8 x 8-1/2)
Private Collection

98. Self-Portrait in Profile Facing Left, Drawing, 1933
* charcoal, 479 x 635 (18-3/4 x 25)
o National Gallery of Art, Washington, Rosenwald Collection

99. Self-Portrait, 1934
lithograph, 208 x 187 (8-3/16 x 7-3/8)
National Gallery of Art, Washington, Rosenwald Collection

100. Call of Death, 1934
lithograph, 380 x 383 (15 x 15-1/8)
Private Collection

101. Self Portrait in Profile Facing Right, 1938
lithograph, 475 x 290 (18-7/8 x 11-7/8)
National Gallery of Art, Washington, Rosenwald Collection

102. Self-Portrait with Karl Kollwitz, 1938
charcoal, 653 x 475 (25-3/4 x 18-3/4)
Käthe Kollwitz Museum Köln, Kreissparkasse Köln

103. Lovers, 1913
plaster, h. 743 (29-1/4)
Museum of Fine Arts, Boston, Gift of Mr. and Mrs. Hyman Swetzoff in Memory of Mr. and Mrs. Solomon Swetzoff

104. Rest in the Peace of His Hands, 1935
bronze h. 350 (13 7/8)
National Gallery of Art, Washington,
Gift of Mr. and Mrs. Hans W. Weigert in Memory of Lili B. Weigert

105. Self-Portrait, 1926-1936
bronze, h. 360 (14-3/8)
Hirshorn Museum and Sculpture Garden, Smithsonian Institution, Washington, Gift of Joseph H. Hirshorn, 1966.

106. Tower of Mothers, 1937-1938
bronze, h. 270 (10-5/8)
The Baltimore Museum of Art, Given in Memory of Joseph Katz by His Children

107. Lamentation: In Memory of Ernst Barlach, Who Died in 1938, 1938
bronze, h. 265 (10-1/2)
Hirshorn Museum and Sculpture Garden, Smithsonian Institution, Washington, Gift of Joseph H. Hirshorn, 1966.

National Gallery of Art

Washington, D.C.

ERNST LUDWIG KIRCHNER: PAINTINGS, DRAWINGS, AND PRINTS
EXHIBITION CHECKLIST

o black and white photograph available
* color transparencey available

PRINTS

1. Reclining Nude, c. 1905
lithograph, .369 x .449 (14 1/2 x 17 5/8)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection

2. Port Scene, 1908
woodcut, .546 x .423 (21 1/2 x 16 5/8)
National Gallery of Art, Washington, Rosenwald Collection

3. Female Nude, 1908
woodcut on blotting paper, .524 x .419 (20 5/8 x 16 1/2)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection

4. Performer Bowing, 1909
o color lithograph, .516 x .448 (20 5/16 x 17 5/8)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection, Gift in Honor of the 50th Anniversary of the National Gallery of Art

5. Russian Dancers, 1909
color lithograph, .423 x .496 (16 5/8 x 19 1/2)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection

6. Three Bathers by Stones, 1913
o color lithograph, .501 x .651 (19 3/4 x 25 5/8)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection

7. Five Tarts, 1914
o woodcut on blotting paper, .520 x .390 (21 1/2 x 15 1/4)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection

8. Lovers in the Morning, 1915
lithograph, .502 x .614 (19 3/4 x 24 1/8)
National Gallery of Art, Washington, Gift of Mr. and Mrs. Jacob Kainen and Ailsa Mellon Bruce Fund

-more-

9. The Blond Painter Stirner, 1919
color woodcut on oriental paper,
.696 x .411 (27 7/16 x 16 3/16)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection, Gift in Honor of the 50th Anniversary of the National Gallery of Art

10. Mountains with a Mountain Hut, 1921
woodcut touched with ink, .448 x .702 (17 5/8 x 27 5/8)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection, Gift in Honor of the 50th Anniversary of the National Gallery of Art

11. Work at a Round Table, 1923
o woodcut, .462 x .652 (18 1/8 x 25 3/8)
National Gallery of Art, Washington, Rosenwald Collection

12. Recumbent Cow, 1929
woodcut on blotting paper, .535 x .406 (21 1/16 x 16)
National Gallery of Art, Washington, Gift of Mrs. Robert A. Hauslohner

13. Mary Wigman's Dance, 1933
o woodcut touched with ink, .532 x .413 (21 x 16 1/4)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection, Gift in Honor of the 50th Anniversary of the National Gallery of Art

PAINTINGS

14. Two Nudes, 1907
o oil, .196 x .654 (77 1/4 x 25 3/4)
* National Gallery of Art, Washington, Gift of Wilhemina and Wallace F. Holladay and Ruth and Jacob Kainen

15. Fränzi with Bow and Arrow, 1909-1911
oil, .700 x.800 (27 5/8 x 31 7/8)
Private Collection

16. Green Houses in Dresden, 1909/1910
o oil, .560 x .900 cm. (22 x 35 1/2)
* National Gallery of Art, Washington, Gift (Partial and Promised) of Ruth and Jacob Kainen, in Honor of the Fiftieth Anniversary of the National Gallery

17. Two Girls under Umbrella, 1910
* oil, .950 x .810 (37 1/2 x 31 7/8)
Arnold A. Saltzman Family

18. Otto and Maschka Mueller in the Studio, 1911
o [verso: Seated Marcella in Mauve, 1910]
oil, .800 x .700 (31 1/2 x 27 5/8)
Ludwig and Rosy Fischer Collection

19. Six Dancing Girls, 1911
oil, .950 x .125 (37 1/2 x 49 1/4)
Ludwig and Rosy Fischer Collection

20. Woman with Dog I, 1912
o oil, .991 x .609 (39 x 24)
Ludwig and Rosy Fischer Collection

21. Three Dancers, 1913
oil, .700 x .803 (27 5/8 x 31 5/8)
Private Collection

22. Portrait of Gewecke, 1914
oil, .654 x .470 (25 3/4 x 18 1/2)
Ludwig and Rosy Fischer Collection

23. The Reaper, 1919/1920
oil, .100 x .750 (39 3/8 x 29 5/8)
Private Collection, New York

24. The Visit, 1922
o oil, .120 x .120 (47 1/4 x 47 1/4)
* National Gallery of Art, Washington, Gift (Partial and Promised) of Ruth and Jacob Kainen, in Honor of the Fiftieth Anniversary of the National Gallery

25. Recumbent Cow, 1928
oil, .545 x .475 (21 1/2 x 18 3/4)
Ruth and Jacob Kainen

DRAWINGS

26. Two Nudes Reclining on a Sofa, 1908-1909
pastel, .360 x .460 (14 1/2 x 18 1/2)
Private Collection

27. Houses in Dresden with Strolling People, 1909
charcoal, .325 x .445 (12 3/4 x 17 3/4)
Ruth and Jacob Kainen

28. Dodo and Older Woman Reclining Before a Mirror, 1909
pen and ink, .338 x .432 (13 5/16 x 17)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund

29. Two Nudes Standing, 1909
pastel, .889 x .686 (35 x 27)
Mimi Saltzman, New York

30. Park Landscape, 1909
o charcoal, .331 x .436 (13 1/16 x 17 3/16)
National Gallery of Art, Washington, Epstein Family Fund

-more-

31. Fränzi on Roller Skates with Marcella in the Studio, 1910-1911
black crayon, .440 x .346 (17 3/8 x 13 3/4)
Ruth and Jacob Kainen

32. Two Nudes in a Landscape, 1911
watercolor and crayon over graphite
.271 x .341 (10 11/16 x 13 7/16)
Ruth and Jacob Kainen

33. Bather Lying on the Beach Among Rocks, 1912
o reed pen and black ink, .461 x .589 (18 1/8 x 23 3/16)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund

34. Bather by Rocks with a Distant Sailboat, 1912-1913
black crayon and watercolor
.434 x .318 (17 1/16 x 12 1/2)
National Gallery of Art, Washington, Gift of Mr. and Mrs. Jacob Kainen in honor of Charles Parkhurst

35. Two Bathers on the Fehmarn Coast, 1912-1913
reed pen and black ink, .583 x .458 (23 x 18)
Ruth and Jacob Kainen

36. Three Bathers Among Rocks, 1913-1914
black crayon, .480 x .377 (18 7/8 x 14 7/8)
National Gallery of Art, Washington, Ruth and Jacob Kainen Collection

37. Two Street Walkers, 1914
pastel, .606 x .506 (26 x 20)
Ludwig and Rosy Fischer Collection

38. Nude Woman in a Tub, c. 1923
reed pen and black ink with colored crayons,
.522 x .360 (20 5/8 x 14 3/16)
Ruth and Jacob Kainen

39. Two Nudes in the Forest, 1925
colored crayons, .515 x .372 (20 1/4 x 14 7/8)
Ruth and Jacob Kainen

40. Man on the Street (Self-Portrait), 1928
watercolor over black crayon,
.464 x .376 (18 1/4 x 14 3/4)
Ruth and Jacob Kainen

41. Self-Portrait in Studio, 1936
black crayon, .499 x .340 (19 5/8 x 13 3/8)
Ruth and Jacob Kainen

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

FOR IMMEDIATE RELEASE
April 3, 1992

CONTACT: Tina Coplan
Liz Kimball
(202) 842-6353

KÄTHE KOLLWITZ EXHIBITION OPENS AT NATIONAL GALLERY

ON MAY 3, 1992

Washington, D.C. -- More than one hundred drawings, prints, and sculptures by the renowned German artist Käthe Kollwitz (1867-1945) will be on view at the National Gallery of Art's East Building from May 3 through August 16, 1992.

Celebrated for the powerful social content of her imagery, Käthe Kollwitz became widely known in this country during the 1930s and was even more acclaimed following World War II. Her stark depictions of injustice, poverty, and deprivation struck a resonant chord during those troubled years and earned her an extensive and devoted audience.

"The social and moral aspects of Kollwitz' work have long been acclaimed in this country through her powerful treatment of human themes," said Carter Brown, director of the National Gallery. "Our exhibition will balance that view by revealing her also as an artist of the highest achievement."

The exhibition is made possible by Robert Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Mannesmann AG, Miles Inc., Siemens, Thyssen AG, and the Federal Republic of Germany. Lufthansa German Airlines has provided transportation support.

-more-

The exhibition will coincide with the Tribute to Germany, a Washington-area cultural festival coordinated by the John F. Kennedy Center for the Performing Arts.

Käthe Kollwitz is the latest in a series of exhibitions at the National Gallery devoted to Germany and its arts, from the multi-faceted Splendor of Dresden: Five Centuries of Art Collecting in 1978 to the more focused German Expressionist Prints from the Collection of Ruth and Jacob Kainen in 1986 and Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek in 1988.

Known largely in America through impassioned posters and restrikes of her prints, Kollwitz will be represented in this seminal exhibition by brilliant self-portraits, exquisite works in color that counter her reputation as a monochromatic artist, and examples of her sculpture. Preparatory drawings and working proofs, many never before exhibited in this country, will lend insight into the artist's struggle to master her media and trace Kollwitz' progress as a gifted and technically inventive artist.

Elizabeth Prelinger, assistant professor of fine arts at Georgetown University, was the curator of the exhibition in consultation with Judith Brodie, assistant curator in the department of prints and drawings at the National Gallery.

A fully illustrated scholarly catalogue, co-published by the National Gallery and Yale University Press, will include essays by Dr. Prelinger; Alessandra Comini, University Distinguished Professor of Art History at Southern Methodist University; and Hildegard Bachert, a leading expert in modern German art. A German edition will be published by Schirmer/ Mosel Verlag of Munich.

Käthe Kollwitz is supported by an indemnity from the Federal Council on the Arts and the Humanities. The National Gallery will be the sole venue for the exhibition.

####

National Gallery of Art

Washington, D.C.

KÄTHE KOLLWITZ

BACKGROUNDER

The art of Käthe Kollwitz transcends historical references in addressing the universal human condition. At the same time, her work poignantly reflects her origins and the concerns of her generation and led ultimately to her conflict with the Nazi regime.

Born Käthe Schmidt in 1867, she grew up in Königsberg, a thriving port city in the farthest reaches of East Prussia. "A place so full of architectural grimness and Nordic melancholy," Alessandra Comini writes in the exhibition catalogue, that it might easily have given rise to the artist's "dark sensibilities, grave earnestness, and intense need to love."

Early on, she was surrounded by family members' concern for social justice. Her grandfather, Julius Rupp, was the founder of a liberal Protestant religious community that had defied the state-controlled church and conservative doctrines of the emperor, Kaiser Wilhelm II. Kollwitz' father; her brother, Conrad; and his friend, medical student Karl Kollwitz, who Käthe married at twenty-four, were all committed social democrats.

Her parents recognized and encouraged Käthe's ability as an artist. She was sent at age fourteen to study with respected Königsberg teachers of painting and engraving, and traveled to the art centers of Munich and Berlin. Three years later, she enrolled at the Women Artists' School, a traditional government-run academy in Berlin.

-more-

On exhibit in the capital city in 1885 was the work of the innovative Leipzig-born painter, sculptor, and graphic artist Max Klinger. A Life, his fifteen-print cycle decrying society's double standards for women, impressed the young student. In addition, his theoretical treatise favoring drawing and the graphic arts over painting for certain serious subjects justified Kollwitz' extraordinary interest in the graphic arts. By 1890, she had abandoned oil painting completely and turned her talent to etching.

Klinger's thematic ingenuity also exerted a long-term influence on Kollwitz. He created fourteen major print cycles; Kollwitz produced five graphic series, along with numerous individual works portraying powerfully emotional subjects.

From the beginning, Kollwitz was fascinated by the proletariat and planned her first major print cycle based on that subject. While still a student, the artist was inspired by literary sources such as Zola's 1885 Germinal, a novel about the plight of striking coal miners.

As she recalled in her memoirs, "Originally pity and sympathy were only minor elements leading me to the representation of proletarian life; rather, I simply found it beautiful. As Zola or someone said, 'The beautiful is the ugly.'"

The artist soon had ample opportunity to observe the working class first hand. Käthe and Karl Kollwitz moved as newlyweds in 1891 to the densely populated Prenzlauer Berg section of northern Berlin, where he had accepted a position as doctor for a health insurance group serving tailors and their families. There he lived among and received patients while his wife observed what she called "the difficulty and tragedy of the depths of proletarian life."

In 1897 she produced the remarkable narrative series A Weavers' Rebellion, based on Gerhart Hauptmann's electrifying play about the 1844 uprising of handloom workers in Silesia. Her commanding interpretation of this controversial work gained instant recognition and established Kollwitz as an advocate for the oppressed. The four years she spent creating this cycle of six images -- including Poverty, Storming the Gate, Death, and End shown in the exhibition -- correspond to her growing mastery of etching and lithography.

This technical development reached virtuosity in the Peasants' War series begun in 1901. The seven-print cycle -- Plowers and Woman, Whetting the Scythe, Battlefield, among others -- applies the sixteenth-century south German peasant uprising as a metaphor for then-current adversities. During this creative period, she further explored the theme of loss in the anguished, monumental Woman with Dead Child of 1903.

"Although the first cycles certainly display a profound sense of pathos and identification with sorrow, only later would a sense of active mission inform her imagery," observes Elizabeth Prelinger in the exhibition catalogue. By 1908/1909, her graphic art began to reflect contemporary concerns and Kollwitz' direct experiences.

The death of the artist's younger son Peter in 1914 during combat in the First World War galvanized her resolve to alert others to human suffering. An echo of her own painful experience resonates in the folio of seven woodcuts, War, dating from 1922 to 1923. The themes of sacrifice, loss, and grief are starkly depicted in such riveting images as The Mothers, The Volunteers, and The Parents.

During the 1920s she recorded the country's disastrous social conditions, including strikes, unemployment, and malnutrition. Her powers as an artist-advocate were widely recognized through inexpensive reproductions of her work; these popular images realized her commitment to producing art that was moderately priced and accessible to all.

Kollwitz' early work, A Weavers' Rebellion, was considered subversive by the emperor's conventional academic standards, yet she was an integrated member of the art establishment of her time. Kollwitz showed regularly at the annual Berlin Secession exhibitions from 1899 and became a member in 1901. In 1919 she was honored with the prestigious appointment as the first woman professor in the Prussian Academy of Art.

While the expressionists in Germany and cubists in France explored radical artistic directions in the early years of the twentieth century, Kollwitz continued to pursue her own figurative style and socially impassioned themes. "I felt that I have no right to withdraw from the responsibility of being an advocate.... It is my duty to voice the sufferings of people.... I want to be effective in this time in which people are so perplexed and in need of help," she wrote.

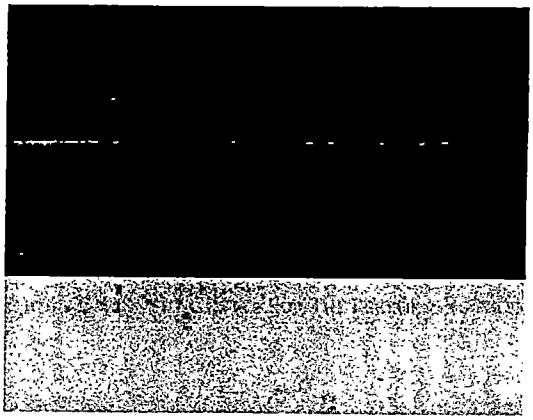
With Hitler's rise to power, Kollwitz' situation changed dramatically, along with that of other colleagues whose political or artistic orientation did not suit the National Socialists. She was forced to abandon her post at the Prussian Academy of Art and was forbidden to exhibit under the Third Reich.

Unlike the more expressionist or abstract art, however, Kollwitz' work was classified as only marginally degenerate under Hitler's definition. Although her work was included in the Munich survey of Degenerate Art, the Nazis even appropriated some of her famous images for their own propaganda. "The government evidently did not dare to persecute her, presumably because she was a symbol of compassion and humanitarianism to virtually an entire generation of Germans," Hildegard Bachert affirms in the catalogue.

Käthe Kollwitz died on April 22, 1945, a few days before the the end of the Second World War, near the castle of Moritzburg, where Prince Ernst Heinrich of Saxony had offered her refuge. Her Berlin studio had been bombed and much of her work had been lost, yet in the preceding years her art had been disseminated throughout the world by devoted collectors fleeing the Nazi regime.

#####

The Kennedy Center Tribute to



GERMANY

GOETHE-INSTITUT
Press and Public Relations Department
Lenbachplatz 3
D-8000 Munich 2
Federal Republic of Germany
Telephone: (089) 5999-248
Fax: (089) 5999-450
Telex: 522940



The head office

The head office in Munich coordinates the work of the *Goethe-Institut* at home and abroad. It also organizes training and professional development for its staff. Specialist departments, assisted by advisory committees, are responsible for the German language teaching and cultural programmes offered at every *Goethe-Institut* centre. The head office develops new teaching materials, demonstrates innovations in educational technology, and generally promotes the exchange of ideas and information in the field of German as a foreign language.

Facts and figures (April 1990)

- *150 Goethe-Institut* centres in 69 countries;
- 16 *Goethe-Institut* centres in the Federal Republic of Germany and West Berlin;
- 3,128 staff members;
- DM 230 million public funding for centres abroad;
- DM 60 million revenue earned by centres in the Federal Republic of Germany and West Berlin.

Language courses

Courses at home	1,497
Number of participants	25,597
Courses abroad	4,451
Number of participants	76,139

Teacher training

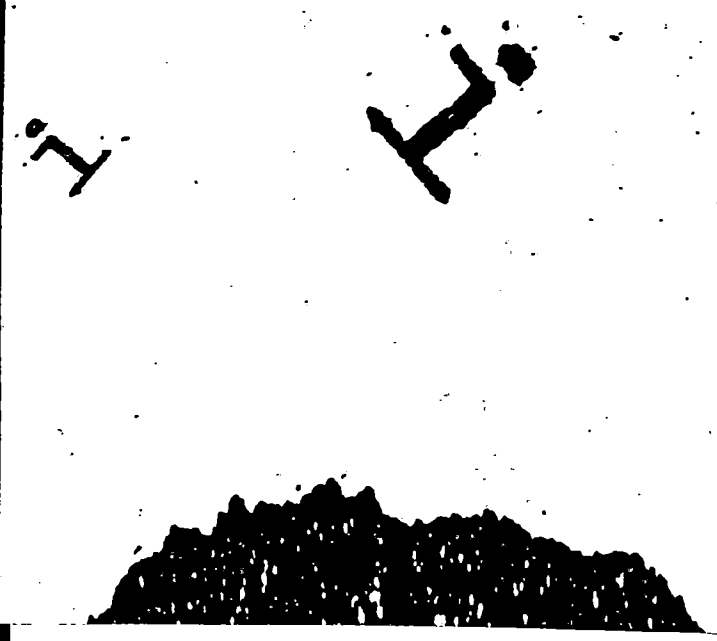
Number of events	1,725
Number of participants	69,734
Lectures	573
Seminars	827
Workshops	325

Cultural programme

Number of events	14,083
Lectures	2,638
Films	6,352
Music	1,317
Drama	2,037
Exhibitions	1,684
Radio and television	55

Libraries

Total stock (books)	1,192,315
Books in local languages	214,215
Periodicals	6,080
Newspapers	692
Audio-visual materials	242,239



The Goethe-Institut

The *Goethe-Institut* was founded in 1951 to promote a wider knowledge abroad of the German language and to foster cultural cooperation with other countries. It is a non-profit-making, public-funded organization with its head office in Munich. Under the terms of an agreement with the Foreign Ministry of the Federal Republic of Germany, the *Goethe-Institut* is involved in a variety of activities in the field of cultural relations. Policy decisions are made by a governing board with members drawn from a wide range of professions. As a worldwide organization with 150 centres in 69 countries, the *Goethe-Institut* plays an important role in providing access to German language and culture all over the world.



German language learning

At its centres worldwide and at its 16 centres in the Federal Republic of Germany and West Berlin, the *Goethe-Institut* offers a variety of German language courses at all levels. It also organizes special language courses for professional people who need to use German for their work. Summer courses for young people combine learning German with a varied programme of leisure, social and sports activities.
Learning about German life and culture is an integral part of every language course. At the *Goethe-Institut,* learning German means getting to know Germany.

Examinations leading to internationally recognized qualifications in German can also be taken at the *Goethe-Institut:*

- *Zertifikat Deutsch als Fremdsprache* — a certificate demonstrating a knowledge of everyday German, awarded jointly with the German Adult Education Association;
- *Kleines Deutsches Sprachdiplom* and *Großes Deutsches Sprachdiplom* — diplomas demonstrating advanced levels of competence, accepted for admission purposes by German universities and awarded in conjunction with the University of Munich;
- *Prüfung Wirtschaftsdeutsch* — a certificate in Business German, awarded in association with the German Chamber of Industry and Commerce.

German language teaching

One of the *Goethe-Institut's* primary tasks is to promote German language teaching in other countries. It forms close links with educational institutions, universities, associations of German language teachers and institutes of adult education in the host country. Another aspect of its work is helping local teachers of German to improve their teaching methods. It does this by:

- organizing in-service training on the latest developments in German language teaching,
- supplying textbooks and teaching materials suited to local needs,
- awarding scholarships for German studies in the Federal Republic of Germany.

Cultural cooperation

The *Goethe-Institut* fosters mutual understanding through an awareness and appreciation of German culture, thought and achievement. In close cooperation with institutions and individuals in the host country it organizes and promotes a wide range of cultural activities in the arts and humanities:

- conferences, lectures and discussions;
- experimental, documentary and feature films;
- concerts of classical and contemporary music, jazz, pop and rock;
- music workshops;
- ballet and dance perfomances;
- theatre productions;
- documentary and fine art exhibitions;
- author readings;
- radio and television production training.

The *Goethe-Institut* also arranges special programmes of professional support in countries where people have received further training in the Federal Republic of Germany.

Another important aspect of its work worldwide is organizing and running a network of libraries and multi-media resource centres. These provide a comprehensive lending, reference and information service about Germany.

The Kennedy Center
Tribute to
GERMANY

November 13, 1991

Press Conference

THE KENNEDY CENTER TRIBUTE TO GERMANY

Introductory remarks by Kennedy Center Chairman James D. Wolfensohn

When the Berlin Wall came down, it marked the end of decades of mistrust and hostility between East and West. In honor of the reunification of Germany and of the spirit of peace and harmony that brought it to pass, the Kennedy Center has joined in a festival of music, dance, theater, and film celebrating the many gifts that Germany has given the world.

We are proud to be joined by a distinguished group of institutions in presenting concerts, symposia, and exhibits--the Goethe-Institut Washington, the Library of Congress, the National Gallery of Art, American Film Institute, and the Embassy of the Federal Republic of Germany.

In association with

Goethe-Institut Washington | The Library of Congress | National Gallery of Art

My personal thanks to Countess Ute Baudissin of the Goethe-Institut, James Billington, Carter Brown, Jean Firstenberg, and Ambassador Ruhfus Jurgen for their enthusiastic participation.

The Kennedy Center is deeply grateful to President George Bush and the President of the Federal Republic of Germany, Richard von Weizsacker, for their patronage of this Tribute to Germany, to the Government of the Federal Republic of Germany, and to the many German and American corporations and individuals whose generous contributions have helped to fund these events.

On behalf of the national center for the performing arts, I especially would like to extend a warm welcome to all of the artists participating in the Kennedy Center Tribute to Germany.

Nothing about this artistic tribute would have been possible without the recognition and the spiritual and financial stimulus of the Government of the Federal Republic of Germany and its ambassador to the United States, Jurgen Ruhfus.

In my experience in Washington there is no ambassador I have met--indeed no one I have met--who better combines the sense of his task with his country and a broader sense of trying to link the interests of that country with the interests of our greater world. It is a pleasure to work with him, not in negotiation, but in the common spirit of trying to bring the United States and the interests of the newly reunited Germany together.

In building on the activities of the Kennedy Center's first 20 years, we are trying to emphasize the role of the Kennedy Center as a national and an international center for the performing arts. We are continuing with all our programming, which we hope serves the local community; we are continuing with programming that we can extend and use throughout the country, be it in education, or theater, or ballet or music. And we are trying very hard to make everyone recognize that in Washington we have a jewel in the Kennedy Center.

Different from our state and regional festivals, in which we highlight our nation's tremendous cultural diversity, this first international festival is to say that this country has been influenced by traditions from abroad that have been absorbed in our cultural life, that represent in themselves culture of worth, distinction, and, in the case of Germany, longevity in terms of a very rich history.

But it was the unification of Germany--the linkage of east and west--just 18 months ago that got us thinking that Germany should be our first international festival. Current events had presented us with an opportunity to do something to pay tribute to a heritage that has had such a significant influence on this country. So that's why we're here. And we are here with links to the visual arts and intellectual development and literature--because the performing arts do not live in a vacuum. I am proud to recognize the participation of the American Film Institute, the Embassy of the Federal Republic of Germany, the Goethe-Institut Washington, the Library of Congress, the National Gallery of Art.

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

FOR IMMEDIATE RELEASE
January 15, 1992

CONTACT: Tina Coplan
Liz Kimball
(202) 842-6353

KÄTHE KOLLWITZ EXHIBITION OPENS AT NATIONAL GALLERY

ON MAY 3, 1992

Washington, D.C. -- Approximately one hundred prints, drawings, and sculptures by the renowned German artist Käthe Kollwitz (1867-1945) will be on view at the National Gallery's East Building from May 3 through August 16, 1992.

Celebrated for the powerful social content of her imagery, Käthe Kollwitz became widely known in this country during the 1930s and was even more acclaimed following World War II. Her stark depictions of injustice, poverty, and deprivation struck a resonant chord during those troubled years and earned her an extensive and devoted audience.

"The political and moral aspects of Kollwitz' work have long been acclaimed in this country through her powerful treatment of human themes," said Carter Brown, director of the National Gallery. "Our exhibition will balance that view by revealing her also as an artist of the highest achievement."

The National Gallery is grateful to Lufthansa German Airlines for its transportation support of the exhibition. Additional support has been provided by the Federal Republic of Germany.

-more-

The exhibition will coincide with the "Tribute to Germany," a Washington-area cultural festival coordinated by the John F. Kennedy Center for the Performing Arts.

Käthe Kollwitz is the latest in a series of exhibitions at the National Gallery devoted to Germany and its arts, from the multi-faceted Splendor of Dresden: Five Centuries of Art Collecting in 1978 to the more focused German Expressionist Prints from the Collection of Ruth and Jacob Kainen in 1986.

Known largely in America through political posters and restrikes of her prints, Kollwitz will be represented in this seminal exhibition by brilliant self-portraits, exquisite works in color that counter her reputation as a monochromatic artist, and examples of sculpture that had a strong impact on her development. Preparatory drawings and working proofs, many never before exhibited in this country, will lend insight into the artist's struggle to master her media and trace Kollwitz' progress as a gifted and technically inventive artist.

Dr. Elizabeth Prelinger, assistant professor of fine arts at Georgetown University, curated the exhibition in consultation with Judith Brodie, assistant curator in the department of prints and drawings at the National Gallery. A fully illustrated scholarly catalogue, co-published by the National Gallery and Yale University Press, will include essays by Dr. Prelinger; Dr. Alessandra Comini, University Distinguished Professor of Art History at Southern Methodist University; and Hildegard Bachert, a leading expert in modern German art. The National Gallery will be the sole venue.

-more-

In conjunction with the Käthe Kollwitz show, the Gallery will present lectures and a film series focusing on German expressionist films of the 1920s and a documentary on the life of Kollwitz on weekends during May and June. The lectures include: "Käthe Kollwitz Reconsidered," by Elizabeth Prelinger on May 3; "Dark Images of the City: The Urban Milieu from a German Naturalist View," by John Czaplicka, assistant professor of fine arts, Harvard University, on May 10; "Kollwitz in Context: The Formative Years," by Alessandra Comini on June 7; and "Max Klinger, Käthe Kollwitz, and the Berlin Art World," by Elizabeth Streicher, associate research curator, department of modern paintings, National Gallery of Art, on June 14.

# # # # #

FOR IMMEDIATE RELEASE
April 3, 1992

CONTACT: Tina Coplan
Liz Kimball
(202) 842-6359

NATIONAL GALLERY SPOTLIGHTS WORKS BY ERNST LUDWIG KIRCHNER AS PART OF GERMAN CULTURAL FESTIVAL

Washington, D.C. -- Ernst Ludwig Kirchner: Paintings, Drawings, and Prints, highlighting more than forty major works of art by this German expressionist master, will be on view from May 3 through August 16, 1992 at the National Gallery of Art. The exhibition will run simultaneously in the East Building with Käthe Kollwitz, which features approximately one hundred prints, drawings, and sculpture by the German artist renowned for the powerful social content of her imagery.

Both exhibitions are part of the Tribute to Germany, a Washington-area cultural festival coordinated by the John F. Kennedy Center for the Performing Arts and supported by Robert Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Mannesmann AG, Miles Inc., Siemens, Thyssen AG, and The Federal Republic of Germany. Lufthansa German Airlines has provided transportation support for the festival.

"This celebration bridging the arts provides a timely opportunity for reexamining the work of two quite different German artists active in the early part of this century," said J. Carter Brown, director of the National Gallery of Art. "It also underscores the Gallery's commitment to collect and display German art of the twentieth century."

-more-

While the Käthe Kollwitz exhibit presents an extensive overview of the artist's achievements through rarely seen works borrowed from around the world, Ernst Ludwig Kirchner: Paintings, Drawings, and Prints offers a more concentrated survey drawn from the Gallery's holdings and from eight private American collections.

The twelve paintings and sixteen drawings, watercolors, and pastels in the exhibition will survey Kirchner's art, along with thirteen major woodcuts, lithographs, and drypoints. Celebrated as one of the twentieth century's greatest graphic artists, Kirchner experimented with a variety of printmaking techniques. He is acclaimed for the creative, direct way he used the distinctive texture and characteristics of different media as part of his designs.

Born in 1880, Kirchner was a founding member of the artist's group in Dresden called Die Brücke (The Bridge). Although they espoused no specific aesthetic program, the young artists were passionately committed to artistic freedom, breaking with the past, and portraying the contemporary world around them. From 1909 until 1913, when the group disbanded, its members created remarkably original paintings--nudes, landscapes, portraits--characterized by simplified forms and intense colors.

-more-

Among the paintings from the Brücke period in the exhibition are the richly impastoed Two Nudes (1907) that suggests the early influence of Van Gogh and the brilliantly colored Green Houses in Dresden (1909/1910). Otto and Maschka Mueller in the Studio (1911), the portrait of Kirchner's fellow Brücke artist and his wife, will be displayed to reveal on the reverse side a painting of Kirchner's young model Marcella. Important graphic works on view from this period include brilliantly colored pastels as well as his famous color lithographs Russian Dancers (1909) and Performer Bowing (1909).

The artist moved to Berlin in 1911 and responded intensely to the life of the great city. A unique pairing of two major paintings of cabaret dancers, one from 1911 the other from 1913, will be joined by Kirchner's greatest pastel, Two Streetwalkers (1914), as well as his most famous woodcut, Five Tarts (1914).

When the first World War broke out, Kirchner enlisted in the field artillery. Because of a mental and physical breakdown, he was discharged in 1915 and went to Switzerland to recuperate. Kirchner lived and worked near Davos until his death in 1938.

There he painted in a variety of tightly structured geometric styles, such as in The Visit (1922) and in his sympathetic portayal of Swiss peasant life, The Reaper (1919/1920), both on view. Three paintings and several prints and drawings are included in the exhibition from these later years, when Kirchner's style evolved from the angular, tension-filled shapes of the Berlin period to broad patches of brilliant color and blocky forms, conveying a greater sense of tranquility.

###

WASHINGTON DC 20540

THE LIBRARY OF CONGRESS

NEWS

PUBLIC AFFAIRS OFFICE 202 707 2905

CONTACT: Helen Dalrymple (202) 707-1940
Nancy Bush (202) 707-2905

LIBRARY OF CONGRESS TO EXHIBIT GERMAN MUSICAL TREASURES AS PART OF THE KENNEDY CENTER TRIBUTE TO GERMANY

The Music Division of the Library of Congress will mount an exhibit in April 1992 in the James Madison Memorial Building, 101 Independence Avenue, S.E., as part of the Kennedy Center's "Tribute to Germany" under the patronage of the Federal Republic of Germany and in association with the Goethe-Institut Washington and the National Gallery of Art.

The exhibit will draw on the extensive manuscript and printed resources of the Music Division as well as its well-known Dayton C. Miller Collection of Flutes.

In addition to displaying manuscripts of German masters such as Bach, Beethoven, and Brahms, the exhibit will feature some of the musical traditions of German immigrants to America, notably the music manuscripts from the Ephrata Cloister. One of these, the Turtel-Taube manuscript, was presented to Benjamin Franklin before the American Revolution and came back to the Library of Congress by way of a London auction house in the early 20th century.

Manuscripts of other composers such as Mendelssohn (String Octet, op. 20); Mozart (Serenade for 12 winds and contrabass, "Gran Partitta"); Schumann (First symphony); and Wagner (first page of overture to "The Flying Dutchman" prepared as a specimen for the engravers) will also be included in the exhibit. Other manuscripts, including letters and music, of Max Bruch, Wilhelm Furtwangler, Hans Werner Henze, Paul Hindemith, Engelbert Humperdinck,

- over -

and Karlheinz Stockhausen may also be on display.

Realia that will be part of the exhibit include the Christoph Heckel portrait of Beethoven, the Quantz Flute which belonged to Frederick the Great, and early experimental flute models made by Theobald Bohme.

The collections of the Music Division number an estimated 6 million items, ranging from single letters or lead sheets to holograph full scores of operas or multi-volume encyclopedias. Its resources are available to the public through its Performing Arts Reading Room, located in the Madison Building, as well as the Performing Arts Library on the Roof Terrace level of the Kennedy Center, which is a joint project of the Library of Congress and the John F. Kennedy Center for the Performing Arts.

# # #

PR 91-155
11-13-91
ISSN #0731-3527



SPRING 1992

THE KENNEDY CENTER TRIBUTE TO GERMANY

The Kennedy Center

Presented with the Support of the Government of the Federal Republic of Germany

Sponsored
by

Robert Bosch GmbH Daimler-Benz The Deutsche Bank Group
Lufthansa German Airlines Mannesmann AG
Miles Inc. Siemens Thyssen AG

Supported by a Generous Grant from
Du Pont

and by Gifts to
The Kennedy Center Corporate Fund

Ambassador Foundation Arthur Andersen Ashland Oil
Great A&P Tea Co. Kohlberg Kravis Roberts
PaineWebber Group Schering-Plough Time Warner TRW
James D. Wolfensohn Inc.

Additional support is provided by Continental Grain Foundation and the Estate of George M. Roth

Corporate support as of March 23, 1992

The cover illustration by Ron Chan for the Kennedy Center Tribute to Germany is available as a commemorative poster at the Kennedy Center Gift Shops. For information, call (202) 416-8350.

THE KENNEDY CENTER TRIBUTE TO GERMANY

In association with:
American Film Institute
Embassy of the Federal
Republic of Germany
Goethe-Institut Washington
The Library of Congress
National Gallery of Art



When the Berlin Wall came down, it marked the end of decades of mistrust and hostility between East and West. In honor of the reunification of Germany and of the spirit of peace and harmony that brought it to pass, the Kennedy Center has joined in a festival of music, dance, theater, and film celebrating the many gifts that Germany has given the world.

Also presenting events—including concerts, symposia, and exhibits—are the Goethe-Institut Washington, the Library of Congress, the National Gallery of Art, American Film Institute, and the Embassy of the Federal Republic of Germany.

The Kennedy Center is deeply grateful to President George Bush and the President of the Federal Republic of Germany, Richard von Weizsäcker, for their patronage of this Tribute to Germany, to the Government of the Federal Republic of Germany, and to the many German and American corporations and individuals whose generous contributions have helped to fund these events.

James D. Wolfensohn
Chairman
The Kennedy Center

Table of Contents

Musik . . . . . Pages 4-5
Tanz . . . . . Pages 6-7
Cabaret & Film . . . . . Pages 8-9
Exhibits, Lectures, Symposia . . . . . Page 10
Calendar of Events . . . . . Pages 11-15

MUSIK

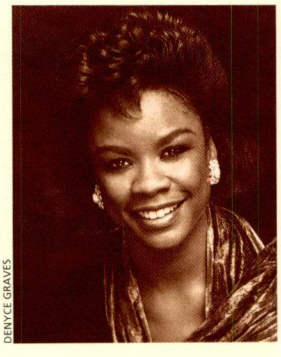
THE KENNEDY CENTER TRIBUTE TO GERMANY

Birthplace of classical music's "three Bs"—Bach, Beethoven, and Brahms— Germany's culture resounds with great music, and the Kennedy Center Tribute to Germany offers some extraordinary examples.



WINDSBACHER KNABENCHOR

VOGLER QUARTET



DENYCE GRAVES

▲ On May 10, the Kennedy Center presents the **Maryland Handel Society's** recreation of Handel's original 1742 version of his beloved oratorio, *Messiah,* featuring the **University of Maryland Chorus**, the **Smithsonian Concerto Grosso** chamber orchestra, and a stellar cast of American soloists including mezzo-soprano **Denyce Graves**. Also join the renowned musicologist **Andrew Porter** for a pre-performance talk on this glorious work and the changes it has undergone in 250 years.



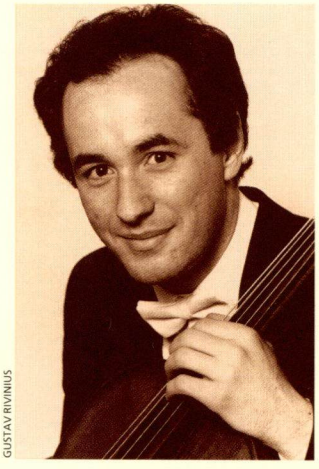
JERZY SEMKOW

▲ Distinguished guest conductors join the **National Symphony Orchestra** for three programs of German classics: **Zdenek Macal** conducts **Wagner** and **Strauss,** April 16, 17, 18, and 21; **Hermann Michael** conducts symphonies by **Haydn** and **Schumann** and **Jean-Yves Thibaudet** performs the **Liszt Piano Concerto No. 1,** April 23, 24, 25, and 28; and **Jerzy Semkow** conducts an **all-Beethoven program** that includes the **Symphony No. 6 ("Pastoral")** and a performance of the **Second Piano Concerto** with **Jon Kimura Parker**, April 30, May 1, 2, and 5.

▲ Enjoy the angelic sounds of the celebrated **Windsbacher Knabenchor** May 3, as this famous boys choir performs sacred works of composers including Schütz, Mendelssohn, and Bach, as well as German folksongs and madrigals. Then enjoy delicious German desserts and coffee after the performance in the Encore Cafe (free with this performance only).

Hear three of J.S. Bach's greatest choral works featuring outstanding area symphonic choruses: the ***St. Matthew Passion,*** performed by the **Choral Arts Society of Washington,** April 5; the ***St. John Passion*** by the **Paul Hill Chorale,** April 12; and the **Mass in B minor** by the **Oratorio Society of Washington,** April 19.

▶ Gold Medalist at the 1990 Tchaikovsky International Competition, the 25-year-old cellist **Gustav Rivinius** makes his Washington debut in a program of works by Beethoven, Debussy, and Brahms, April 29.



GUSTAV RIVINIUS

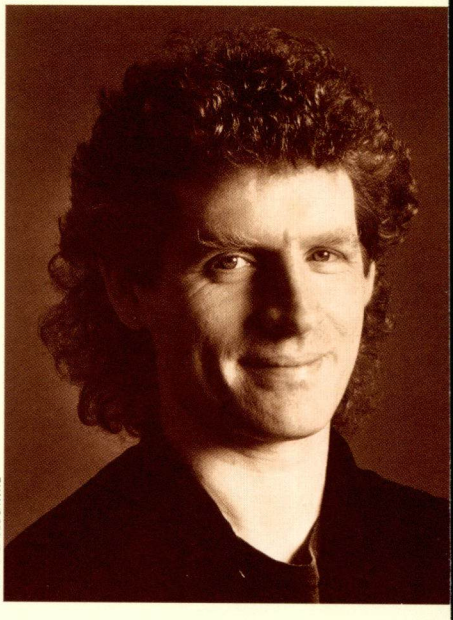
▶ The **Chamber Music Society of Lincoln Center** explores the genesis of German romanticism in a performance of works by Schumann, Mendelssohn, and Brahms, April 15.



CHAMBER MUSIC SOCIETY OF LINCOLN CENTER



◀ Founded in East Berlin in 1984, the **Vogler Quartet** has won major competitions and great acclaim in its performances in the West. This performance of works by Haydn, Bartók, and Beethoven marks the quartet's Washington, D.C., debut, April 27. This performance is sponsored in part by Procter & Gamble.



HANS PETER BLOCHWITZ

▲ Lyric tenor **Hans Peter Blochwitz** has won sensational reviews in some of opera's most romantic roles. Now he offers his remarkable talents as a recitalist when he makes his Kennedy Center debut in an intimate *Liederabend* featuring Schubert's famous song cycle, *Die schöne Müllerin*, May 2.



ANDRÉ PREVIN

▲ Founded in 1548, the legendary **Dresden Staatskapelle** has been led by such important conductors as Weber, Wagner, Ernst von Schuh, and Rudolf Kempe. **André Previn** conducts this Kennedy Center performance, presented by the Washington Performing Arts Society, May 4.

Free performances by the **Maryland Woodwind Quintet** (April 30 and May 2), the **Maryland Flute Quartet** (May 1), and the **Belmont Trio** (May 7-9) will be held in the Grand Foyer. Free concerts and recitals will also be offered at the German Embassy. Check the calendar for details.

TANZ

THE KENNEDY CENTER TRIBUTE TO GERMANY

From classical ballet to rustic polkas, dance lovers will enjoy beautiful performances of romantic story ballets and contemporary dance, meet the choreographers at pre-performance discussions. You can even join in an evening of German folk dancing at the Kennedy Center.



STUTTGART BALLET'S *EUGENE ONEGIN*

▲ *Eugene Onegin* has become one of the **Stuttgart Ballet's** signature works. This haunting romantic ballet, danced to music by Tchaikovsky, will be seen in four performances at the Kennedy Center (May 7-9), including a final performance in which the great prima ballerina **Marcia Haydée** makes her North American farewell appearance as Tatiana—the role in which she made her New York debut in 1969. Performances of the Stuttgart Ballet are sponsored by Miles Inc.



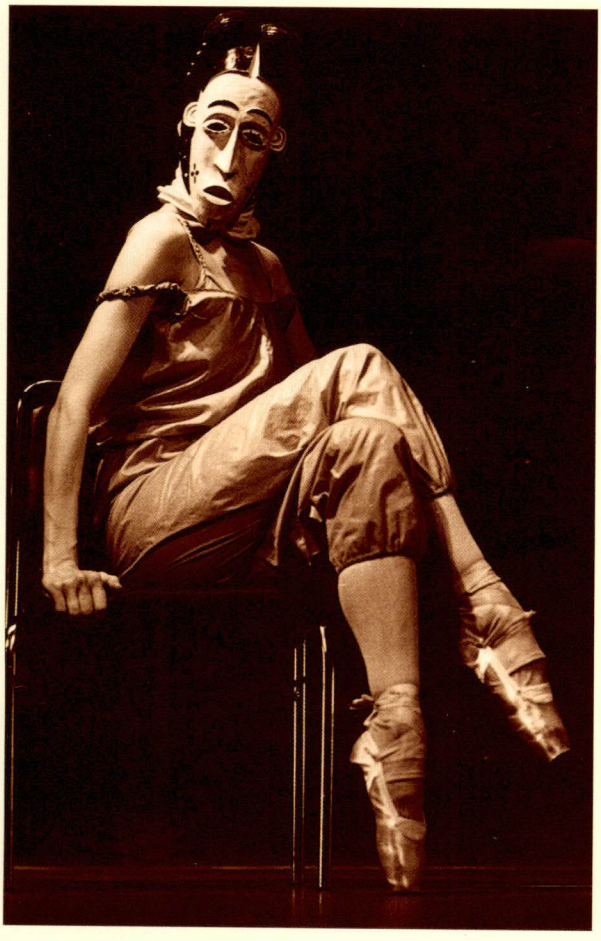
MARCIA HAYDÉE AND COMPANY IN STUTTGART BALLET'S *FRATRES*

▲ Choreographer John Cranko shaped the **Stuttgart Ballet** and gave the world some of this century's most creative choreography. See **Marcia Haydée** perform in a tribute to this great dance master (May 5-6) with a program of three works by two choreographers who continue the Cranko tradition: **Jiri Kylian** and **John Neumeier.**



STUTTGART BALLET'S *THE SLEEPING BEAUTY*

▲ In its only North American appearance this season, the **Stuttgart Ballet** brings the premiere of its sumptuous new production of ***The Sleeping Beauty*** (April 28-May 3), staged by company artistic director Marcia Haydée and designed by Jürgen Rose.



ARILA SIEGERT

▲ The acclaimed East German dancer **Arila Siegert** makes her North American debut May 1, performing masterworks by German modern dance pioneers Mary Wigman and Dore Hoyer, as well as her own creative choreography.

▼ Everybody polka! The **Jerry Schneider Band** of Chilton, Wisconsin, gives a **free performance** of traditional German polkas, waltzes, and schottisches for dancing, May 2. The **Atrium *Kaffeehaus*** will be open for patrons who wish to purchase German-style food and drink. German folk dance demonstration by **Butch and Mary Kotowski, Polka's Unlimited Inc.**



JERRY SCHNEIDER BAND

CABARET &

THE KENNEDY CENTER TRIBUTE TO GERMANY

Take a seat on stage in a daring cabaret that blends film and theater—or sample the works of Germany's greatest filmmakers.



BERLIN CABARET, SET DESIGN BY MATTHIAS FISCHER-DIESKOW

▶ Right this way, your table's waiting—onstage at the **Berlin Cabaret.** History unfolds before your eyes in this dazzling new work from Berlin's **Theater des Westens.** Using the time-honored musical satire of the cabaret, the players expose the dream world created by the government-controlled film industry in 1930s Germany—and you've got a ringside seat, April 29-May 9. (Reserve early for onstage seats!)

▶ The films of **Ernst Lubitsch** are featured (weekends, May 9-June 7) at the **National Gallery of Art East Building Auditorium.**

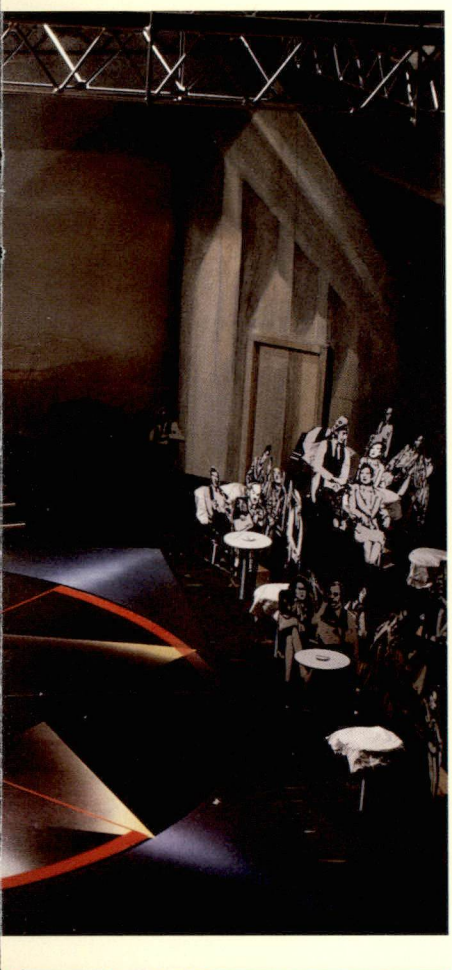
Delight in the humor, inventiveness, and thought-provoking candor of the **New German Cinema** when the **American Film Institute** presents feature films from the united Germany, April 30-May 3.

German Avant-Garde Film of the Twenties is featured during a three-day festival at various locations on the UMBC campus, April 28-30, sponsored by the University of Maryland Baltimore County Campus, the Baltimore Film Forum, and the **Goethe-Institut Washington.**



FILM POSTER BY JOSEF FENNEKER, 1918

FILM







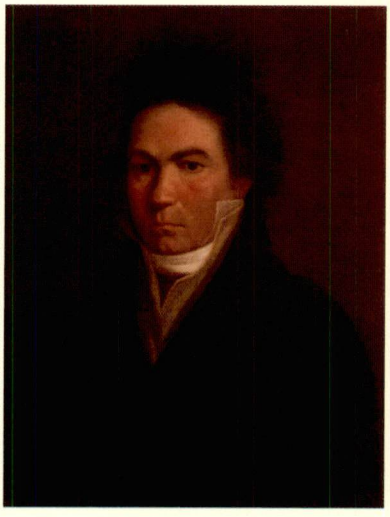
IRON ANGELS

▲ **German Theater**—from the classic theater of Schiller to a festival of contemporary German writers—will be staged by the **Scena Theatre** and the **Georgetown Theatre Company** (see calendar listings for April 15, May 8, and May 20). Presented by the **Goethe-Institut Washington.**

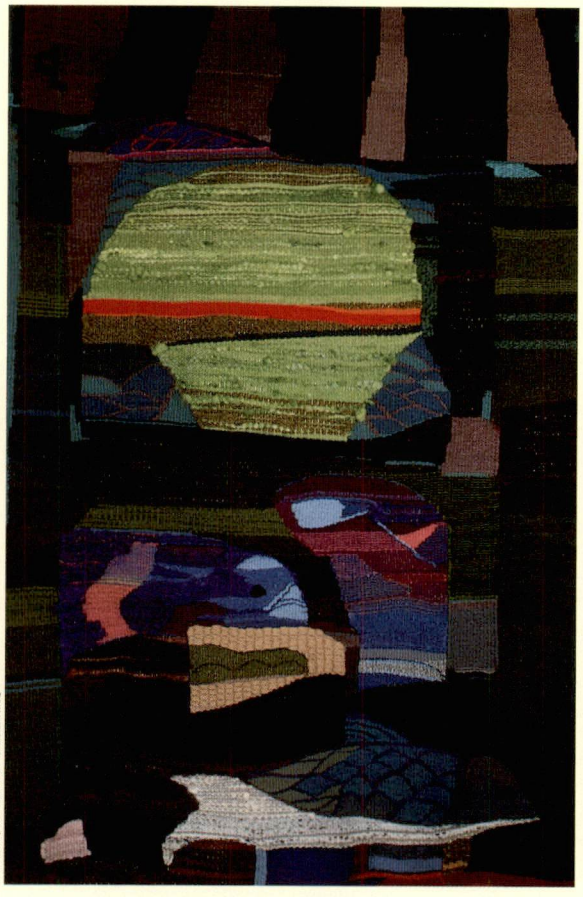
EXHIBITS, LECTURES, SYMPOSIA

THE KENNEDY CENTER TRIBUTE TO GERMANY

In association with:
American Film Institute
Embassy of the Federal Republic of Germany
Goethe-Institut Washington
The Library of Congress
National Gallery of Art



PORTRAIT OF BEETHOVEN, CHRISTOPH HECKEL (1792-1858), COLL. LIBRARY OF CONGRESS



PAS MEER, TAPESTRY BY G. LOEHNING

◀ **German Tapestries** from the German Weavers Group are on display in the Kennedy Center Concert Hall Foyer beginning April 10. The exhibit is organized by Dirk Holger and presented by the **Embassy of the Federal Republic of Germany.**

▲ **In Praise of Music: Treasures from Six Centuries of German Music History** examines significant contributions by German composers, musicians, instrument makers, artists, and theorists from the 15th through the 20th centuries. On display at the **Library of Congress,** Madison Building, Mumford Foyer, and the Performing Arts Library at the Kennedy Center April 22-October 25.

Paintings, video art, and photographs are displayed May 24-July 5 in the Corcoran Gallery of Art and National Building Museum in the exhibition: **Interface—Berlin Art in the Nineties.** Presented by the **German-American Cultural Fund** in cooperation with the **Corcoran Gallery and the National Building Museum.**

▶ The art of **Käthe Kollwitz** is celebrated for its powerful treatment of human themes, depictions of injustice and deprivation. **The National Gallery of Art** will display works by Kollwitz and expressionist artist **Ernst Ludwig Kirchner** May 3- August 16.

Paintings by contemporary German artist **Anne Marie Obst** are on display in the Kennedy Center North Roof Terrace, April 7-May 10, presented by the **Embassy of the Federal Republic of Germany.**

Ceramic Art from Germany. Pieces from the Ceramics Museum in Frechen are displayed in the Kennedy Center Terrace Theater Foyer April 27-May 10, presented by the **Embassy of the Federal Republic of Germany.**



STORMING THE GATE (1897), KÄTHE KOLLWITZ, PRIVATE COLLECTION, COURTESY GALERIE ST. ETIENNE, NEW YORK

Lectures and symposia on topics ranging from the unification of Germany to medieval synagogal music will be held at universities and other locations throughout metropolitan Washington, presented by the **Goethe-Institut Washington.** Check the calendar for details.

THE KENNEDY CENTER TRIBUTE TO GERMANY

CALENDAR OF EVENTS

April 2
George Washington University
Conference: "Germany's Neighbors and German Reunification: One Year Later." Presented by the Goethe-Institut Washington.
Admission Free.

April 5, 3 p.m.
Kennedy Center Concert Hall
Choral Arts Society of Washington
Norman Scribner, conductor
Tenor David Gordon as the Evangelist; baritone William Parker as Jesus; Henriette Schellenberg, soprano; Wendy White, mezzo-soprano; Gregory Cross, tenor; David Arnold, baritone
J.S. BACH, *St. Matthew Passion.*
Tickets $18.75-$26.50

April 6, 7:30 p.m.
United Church, 1920 G St., N.W.
Recital: Rudolf Innig, organist
Works by Bach, Mendelssohn, and Hindemith. Presented by the Embassy of the Federal Republic of Germany.
Admission free.

April 7-May 10
Kennedy Center
North Roof Terrace
Exhibit of Contemporary German Art, paintings by Anne Marie Obst. Presented by the Embassy of the Federal Republic of Germany.
Admission free.

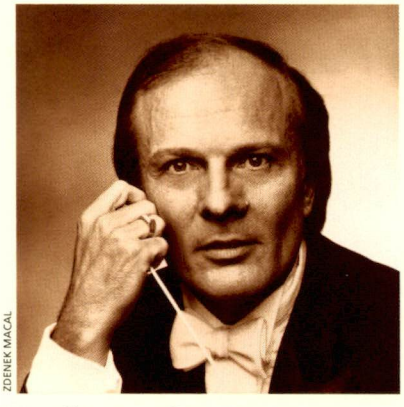
April 9, 8 p.m.
German Embassy Auditorium
Concert: Levine Chamber Orchestra, of the Levine School of Music, **Hernan Murno**, conductor; **Ben Freivogel**, cello
Works by Handel, Haydn, and Beethoven. Presented by the Embassy of the Federal Republic of Germany.
Admission free.

April 10-May 9
Kennedy Center
Concert Hall Foyer
Exhibit of German tapestries, organized by Dirk Holger, presented by the Embassy of the Federal Republic of Germany.
Admission free.

April 12, 3 p.m.
Kennedy Center Concert Hall
Paul Hill Chorale
Paul Hill, conductor
Patrick Romero as the Evangelist; Gordon Hawkins as Jesus; Carmen Balthrop, soprano; Jeffrey Dooley, countertenor; Robert Baker, tenor; Kevin Short, bass; Dwight Brock as Peter
J.S. BACH, *St. John Passion.*
Tickets $18.75-$26.50

April 15-May 3
The Black Box Gallery at the Stables Art Center
Scena Theatre
Festival of Contemporary German Writers: Rainer Werner Fassbinder, *Katzelmacher.* Presented by the Goethe-Institut Washington.
Tickets $15-$17.50

April 15, 7 p.m.
Kennedy Center Concert Hall
Chamber Music Society of Lincoln Center
David Shifrin, clarinetist; Ani Kavafian and Ida Kavafian, violinists; Paul Neubauer, violist; Fred Sherry, cellist; Lee Luvisi, pianist
SCHUMANN, Fantasy Pieces, Op. 73, for clarinet and piano; MENDELSSOHN, Trio for piano, violin, and cello in C minor, Op. 66; BRAHMS, Quintet for clarinet and strings in B minor, Op. 115.
Tickets $17.50


ZDENEK MACAL

April 16* and 18, 8:30 p.m.; April 17, 1:30 p.m.; April 21, 7 p.m.**
Kennedy Center Concert Hall
National Symphony Orchestra
Zdenek Macal, guest conductor
WAGNER, Overture to *The Flying Dutchman* and Prelude and "Liebestod" from *Tristan und Isolde;* R. STRAUSS, *Ein Heldenleben.*
Tickets $16-$36
*Preconcert lecture and dinner, 6 p.m., $30. Call Mrs. Gloria Driessnack (703) 938-0225.
**Preconcert lecture and lunch, 11 a.m., $16.25.
Call Mrs. Douglas W. McKay, (301) 340-8584.

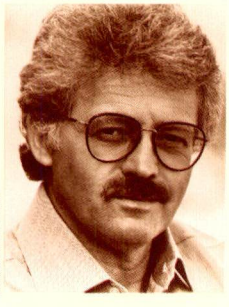
TICKETS AND INFORMATION:

Tickets for all **Kennedy Center performances** are available at the Kennedy Center **box office** or by phone **(202) 467-4600.** For information, call (202) 467-4600.

April 19, 3 p.m.
Kennedy Center Concert Hall
Oratorio Society of Washington
Robert Shafer, conductor
Donna Gullstrand, soprano; Molly Donnelly, mezzo-soprano; Robert Petillo, tenor; Edward Crafts, bass
J.S. BACH, *Mass in B minor.*
Tickets $18.75-$26.50

April 23-October 25
Library of Congress, Madison Building, Mumford Foyer, and the Performing Arts Library at the Kennedy Center.
Exhibit: In Praise of Music: Treasures from Six Centuries of German Music History.
Examines significant contributions by German composers, musicians, instrument makers, artists, and theorists from the 15th through the 20th centuries.
Admission free.

April 23 and 25
American University
Symposium: "Germany Today: An Interdisciplinary Approach."
Speakers: Deborah Lefkowitz (April 23), Mark Fisher (April 25).
Presented by the Goethe-Institut Washington.
Admission free.


HERMANN MICHAEL

April 23*, 24, and 25, 8:30 p.m.; April 28, 7 p.m.
Kennedy Center Concert Hall
National Symphony Orchestra
Hermann Michael, guest conductor
Jean-Yves Thibaudet, pianist
HAYDN, Symphony No. 86 in D major; LISZT, Piano Concerto No. 1; WEBER, *Konzertstück* in F minor; SCHUMANN, Symphony No. 4 in D minor.
Tickets $16-$36
*Ticketholders for this performance are invited to a free 7 p.m. chamber recital in the Concert Hall featuring members of the NSO.

April 24
Gallaudet University
Conference: "Participation of the Handicapped in Academic Life—A Comparison of Germany and the USA."
Presented by the Goethe-Institut Washington.
Admission free.

April 24
University of Maryland at College Park
Conference: "The New Germany: A Search for Identity."
Speakers: Marc Fisher, Dr. Manfred Stassen.
Presented by the Goethe-Institut Washington.
Admission free.

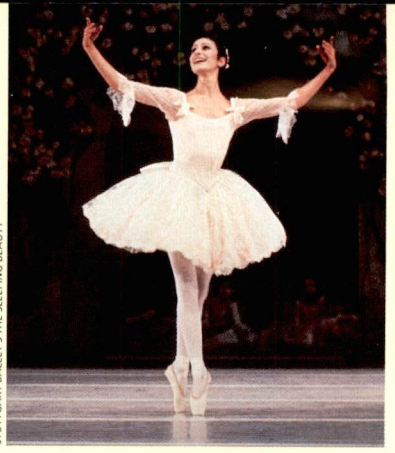
April 27-May 10
Kennedy Center
Terrace Theater Foyer
Ceramic Art from Germany, contemporary pieces from the Ceramics Museum in Frechen.
Presented by the Embassy of the Federal Republic of Germany.
Admission free.

April 27, 7:30 p.m.
Kennedy Center
Terrace Theater
Vogler Quartet of Berlin
Washington, D.C., debut
HAYDN, String Quartet in G major, Op. 77, No. 1; BARTÓK, String Quartet No. 2, Op. 17; BEETHOVEN, String Quartet in F major, Op. 59, No. 1.
Tickets $17.50

April 28-30
University of Maryland Baltimore County Campus
"German Avant-Garde Film of the Twenties"
Presented by the University of Maryland Baltimore County Campus, the Baltimore Film Forum, and the Goethe-Institut Washington.
Admission free.

TICKETS AND INFORMATION:

Tickets for all **Kennedy Center performances** are available at the Kennedy Center **box office** or by phone **(202) 467-4600**.
For information, call (202) 467-4600.


STUTTGART BALLET'S *THE SLEEPING BEAUTY*

April 28-May 1*, 8 p.m.; May 2, 2 and 8 p.m.; May 3, 1:30 p.m.
Kennedy Center Opera House
Stuttgart Ballet
The Sleeping Beauty — the American premiere of a sumptuous new production staged by company artistic director Marcia Haydée.
Tickets $25-$52
*May 1 performance is preceded by a 6 p.m. discussion led by Marcia Haydée—free to persons holding tickets to any Stuttgart Ballet performance.

April 29, 7:30 p.m.
Kennedy Center
Terrace Theater
Gustav Rivinius, cellist
Paul Rivinius, pianist
Washington, D.C., debut
BEETHOVEN, Sonata in G minor, Op. 5, No. 2; DEBUSSY, Sonata; BRAHMS, Sonata No. 1 in E minor, Op. 38.
Tickets $17.50

April 30-May 2*
Georgetown University
Conference: "Cultural Transformation in Germany Since 1989"
*May 1 evening program features political cabaret (in German). Presented by the Goethe-Institut Washington.
Admission free.

April 30 and May 2, 7:30 p.m.
Kennedy Center
Concert Hall Foyer
Maryland Woodwind Quintet
HAYDN, Divertimento No. 1 in B-flat major; BEETHOVEN, Quintet in E-flat major; MENDELSSOHN, Scherzo, Op. 61, from *A Midsummer Night's Dream.*
Admission free.

April 30* and May 1, 6:30 p.m.; May 2-3, 6 p.m.
American Film Institute Theater (The Kennedy Center)
New German Cinema
Showings of feature films from the united Germany, presented by their directors: ***Happy Birthday!*** by Doris Dörrie (April 30, Washington premiere); ***Winckelmann's Travels*** by Jan Schütte (May 1); ***Go Trabi Go*** by Peter Timm (May 2); ***Peace, Happiness, Headaches*** by Detlef Gumm and Hans-Georg Ullrich (May 3, American premiere). The films will be shown in German with English subtitles; each film will have a second screening as part of Filmfest DC, the Sixth Washington, D.C. Film Festival.
Tickets $6 ($5 for AFI Theater Patrons)
*April 30 screening is followed by a panel discussion at 8:30 p.m. on the "New German Cinema," moderated by Heinz Badewitz and featuring Doris Dörrie, Jan Schütte, Peter Timm, Detlef Gumm, and Hans-Georg Ullrich. For information, call (202) 828-4090; after 5 p.m.: (202) 785-4600.

April 30, May 1 and 2, 8:30 p.m.; May 5, 7 p.m.
Kennedy Center Concert Hall
National Symphony Orchestra
Jerzy Semkow, guest conductor
Jon Kimura Parker, pianist
All-BEETHOVEN program: Overture to *Egmont*, Op. 84; Piano Concerto No. 2 in B-flat major, Op. 19; Symphony No. 6 in F major, Op. 68 ("Pastoral").
Tickets $16-$36

April 30 and May 5-7, 7:30 p.m.; May 1-2* and May 8-9, 7 and 10 p.m.
Kennedy Center Eisenhower Theater
Berlin Cabaret
Theater des Westens/Berlin
Tickets $15-$25 (Reserve early for stage seats)
*Join a discussion of 1930s German film and cabaret in the Eisenhower Theater, May 2 at 5:30 p.m.—free to ticketholders for any Berlin Cabaret performance. For reservations, call (202) 416-8811.

May 1, 7:30 p.m.
Kennedy Center Concert Hall Foyer
Maryland Flute Quartet
FREDERICK THE GREAT, Quartet in G major; HAYDN, Quartet in G major, Op. 77
Admission free.

May 1, 7:30 p.m.
Kennedy Center Terrace Theater
Arila Siegert Dance Theater
Arila Siegert, solo dancer
American debut
The acclaimed dancer/choreographer performs her reconstructions of works by German modern dance pioneers **Mary Wigman** (*Abschied und Dank*) and **Dore Hoyer** (*Afectos humanos*) and two of her own works, *Dunkle Tänze* and *Die Maske*. Free post-performance discussion for ticketholders.
Tickets $17.50

May 2, 7:30 p.m.
Kennedy Center Terrace Theater
Hans Peter Blochwitz, tenor
In a *Liederabend* featuring SCHUBERT's famous song cycle, *Die schöne Müllerin*
Tickets $17.50

May 2, 9:30 p.m.-midnight
Kennedy Center River Terrace
Jerry Schneider Band of Chilton, Wisconsin
Dance to traditional German polkas, waltzes, and schottisches.
Admission free
(Refreshment tickets may be purchased in advance for the Atrium *Kaffeehaus* set up for the occasion.)

May 3, 4 p.m.
National Gallery of Art
Lecture: Käthe Kollwitz Reconsidered. Speaker, Dr. Elizabeth Prelinger.
Admission free.

May 3, 2 p.m.
Kennedy Center Terrace Theater
Windsbacher Knabenchor (Windsbach Boys Choir)
Karl Friedrich Beringer, conductor
Works by Gottfried August HOMILIUS, Heinrich SCHUTZ, Jacobus GALLUS, Felix MENDELSSOHN, and J.S. BACH, plus German folksongs and madrigals. Enjoy delicious German desserts and coffee after the performance in the Kennedy Center's Encore Cafe (free with this event only).
Tickets $17.50

May 3-August 16
National Gallery of Art
(Mon.-Sat., 10 a.m.-5 p.m.; Sun. 11 a.m.-6 p.m.)
Exhibition of paintings and graphics by Ernst Ludwig Kirchner. A seminal figure in the development of German expressionism, Ernst Ludwig Kirchner (1880-1938) and the artists of the Brücke group were committed to artistic freedom, a break with the past, and portraying the world around them. This exhibition brings together approximately 12 paintings dating from 1905 to 1922. Prints and drawings from the Gallery's permanent collection complete this survey.
Admission free.

May 3-August 16
National Gallery of Art
(Mon.-Sat., 10 a.m.-5 p.m.; Sun. 11 a.m.-6 p.m.)
Exhibition of drawings, prints, and sculpture by Käthe Kollwitz.
Celebrated for the powerful social content of her imagery, Käthe Kollwitz (1867-1945) is known largely through her political posters and stark depictions of injustice. This major exhibition features her brilliant self-portraits, rare images in color, and preparatory drawings and proofs, many never before exhibited in America. *This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.*
Admission free.

TICKETS AND INFORMATION:

Tickets for all **Kennedy Center performances** are available at the Kennedy Center **box office** or by phone **(202) 467-4600**. For information, call (202) 467-4600.



DRESDEN STAATSKAPELLE

May 4, 7 p.m.
Kennedy Center Concert Hall
Dresden Staatskapelle
André Previn, guest conductor
MOZART, Symphony No. 39 in E-flat major, K. 543; BRAHMS, Symphony No. 4 in E minor, Op. 98.
Presented by the Washington Performing Arts Society.
Tickets $28.50-$44.50

May 5-6, 8 p.m.
Kennedy Center Opera House
Stuttgart Ballet
Repertory: *Forgotten Land* (Jiri Kylian), *Fratres* featuring Marcia Haydée (John Neumeier), and *Stepping Stones* (Jiri Kylian)
Tickets $25-$47

May 6-9, 12:30 p.m.; May 10, 1 p.m.
National Gallery of Art, East Building Auditorium
Film: *Käthe Kollwitz,* a documentary drama on her life
Admission free.

May 7, 7:30 p.m.
Kennedy Center Grand Foyer
The Belmont Trio
BEETHOVEN, Trio in D major, Op. 70, No. 1 ("Ghost")
BRAHMS, Trio in C minor, Op. 101; MENDELSSOHN, Trio in D minor, Op. 49.
Admission free.

May 7-8, 8 p.m.; May 9, 2 p.m.
Kennedy Center Opera House
Stuttgart Ballet
Eugene Onegin (John Cranko)
Tickets $25-$52

May 8
German Historical Institute, 1607 New Hampshire Ave., N.W., Washington, D.C.
Symposium: "Culture and Politics in Germany in the 19th and 20th Centuries." Presented by the Goethe-Institut Washington.
Admission free.

May 8-June 7
Georgetown Theatre Company, Church Street Theater, 1742 Church St., N.W., Washington, D.C.
Classical German Theater: Friedrich Schiller's *The Robbers (Die Räuber)*
Tickets $10-$15



MARCIA HAYDÉE

May 9, 8 p.m.
Kennedy Center Opera House
Marcia Haydée Farewell Performance
Stuttgart Ballet
Eugene Onegin
A historic event for ballet lovers! The world-renowned dramatic ballerina Marcia Haydée makes her North American farewell appearance as Tatiana, recreating the role in which she made her New York debut in 1969.
Tickets $40-$75

May 9-June 7 (weekends)
National Gallery of Art
East Building Auditorium
Lubitsch in Germany: 1914-1922
A series of 15 films by German director Ernst Lubitsch. Presented in cooperation with the Goethe-Institut Washington.
Admission free.

May 10, 3 p.m.
Kennedy Center Concert Hall
University of Maryland Chorus
Smithsonian Concerto Grosso
Paul Traver, conductor
Benita Valente, soprano; Denyce Graves, mezzo-soprano; Jeffrey Gall and Drew Minter, countertenors; Curtis Rayam, tenor; David Arnold, bass
HANDEL, *Messiah.*
Celebrating the 250th anniversary of the first performance of this beloved oratorio.
Tickets $6-$30
Pre-performance discussion (1:30 p.m., Theater Lab) of Handel and the differences between his original version of *Messiah* and those we usually hear today. Speaker: Andrew Porter. Free to *Messiah* ticketholders, but reservations are needed.
Call (202) 416-8811.

May 10, 4 p.m.
National Gallery of Art, East Building Auditorium
Lecture: "Dark Images of the City: The Urban Milieu from a German Naturalist View."
Speaker: John Czaplicka.
Admission free.

May 12, 8 p.m.
German Embassy Auditorium
Concert: Heidelberger Festival Ensemble
A program of classical and contemporary German chamber music.
Admission free.

TICKETS AND INFORMATION:

Tickets for all **Kennedy Center performances** are available at the Kennedy Center **box office** or by phone **(202) 467-4600.** For information, call (202) 467-4600.

May 14, 8 p.m.
German Embassy Auditorium
Lecture: *Goethes Verhältnis zur Religion* (in German).
Speaker: Prof. Hugo Muller.
Presented by the American Goethe Society.
Admission free.

May 15, 8 p.m.
German Embassy Auditorium
Concert: Concordia Tricentennial German Band
Admission free.

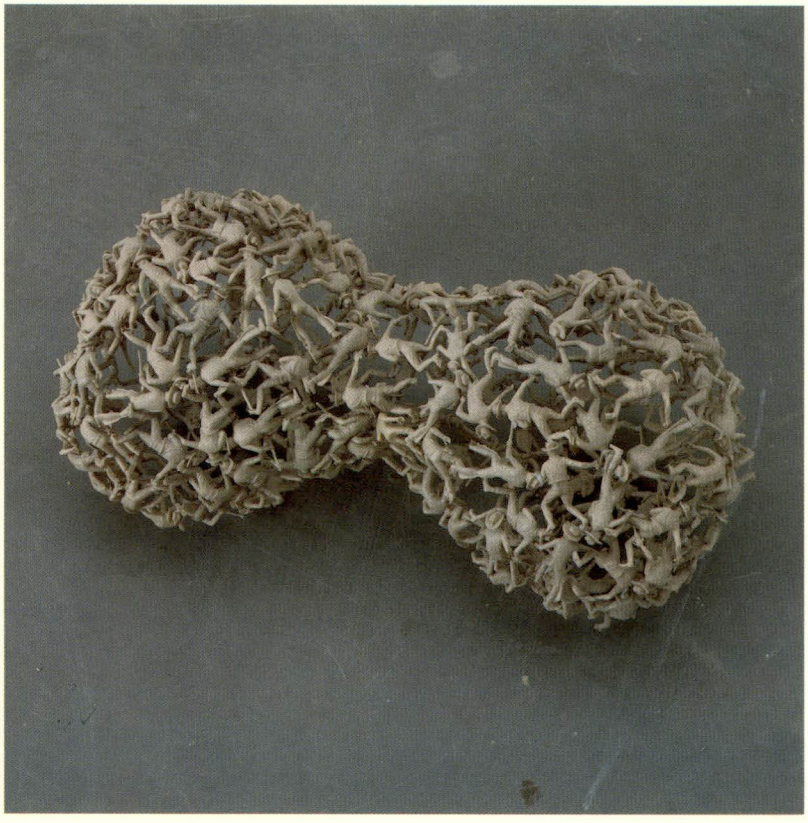
May 18, 8 p.m.
German Embassy Auditorium
Recital: Roberto Díaz, violist; Lisa Emmenheiser Logan, pianist
Works by Hindemith and Brahms. Presented by Monday Night Musicales.
Admission free.

May 18 and 19, 6 p.m.
German Historical Institute
Lectures: "The Historical Evolution of Synagogal Music in Germany," Part I: Early Middle Ages through the 18th Century (May 18) and **Part II: 19th and 20th Centuries** (May 19). Speaker: Dr. Herman Berlinski. Presented by the Embassy of the Federal Republic of Germany.
Admission free.

May 20, 8 p.m.
German Embassy Auditorium
Washington Music Ensemble "Composers in Exile"
Music by Jewish composers of German origin.
Admission free.

May 20-June 7
The Black Box Gallery at the Stables Arts Center
Scena Theatre Festival of Contemporary German Writers: Franz Xaver Kroetz: *Through the Leaves.* Presented by the Goethe-Institut Washington.
Tickets $15-$17.50

May 22, 8 p.m.
German Embassy Auditorium
Evening of German Brass Band Music
Admission free.



UNTITLED, 1990, GEORG ZEY. COURTESY OF THE GALERIE VIER, BERLIN

May 24-July 5
Corcoran Gallery of Art and National Building Museum
Exhibition: Interface — Berlin Art in the Nineties. Presented by the German-American Cultural Fund in cooperation with the Corcoran Gallery and the National Building Museum. The Corcoran will show paintings and installations and host a series of presentations of video art; the National Building Museum will mount an exhibit of photography showing Berlin's face in stone and space during this period of transition.
Admission free.

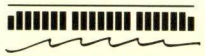
May 27, 8 p.m.
German Embassy Auditorium
Lecture: *Leseland DDR: Mythos und Wirklichkeit* (in German). Speaker: Stefan Richter. Presented by the German Language Society.
Admission free.

May 28, 8 p.m.
German Embassy Auditorium
Concert: "Frühlingstimmen," An Evening of Chamber Music, Poetry, and Song. Works by Beethoven, Brahms, Mendelssohn, Schubert, Schumann, R. Strauss, Wolf, and R. B. Johnson. Presented by the German Unification Society.
Admission free.

For further information, call:

American Film Institute	(202) 828-4090 (9-5 daily) (202) 785-4601 (5-9 p.m.)
Embassy of the Federal Republic of Germany	(202) 298-4000
Goethe-Institut Washington	(202) 319-0702
The Kennedy Center	(202) 467-4600
The Library of Congress	(202) 707-8000
National Gallery of Art	(202) 737-4215

Many more performances and events are scheduled in March and through September 1992. For information, call (202) 467-4600.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

WASHINGTON, DC 20566

Join a celebration of the arts and artists of Germany

THE KENNEDY CENTER TRIBUTE TO

GERMANY

In association with:
American Film Institute
Embassy of the Federal Republic of Germany
Goethe-Institut Washington
The Library of Congress
National Gallery of Art

The Kennedy Center
Tribute to
GERMANY

THE KENNEDY CENTER TRIBUTE TO GERMANY
Under the patronage of
The President of the United States, George Bush
and
The President of the Federal Republic of Germany, Richard von Weizsäcker

The Kennedy Center

in association with

American Film Institute

Embassy of the Federal Republic of Germany

Goethe-Institut Washington

The Library of Congress

National Gallery of Art

Participating Organizations Include:

The American Goethe Society
The American Institute for Contemporary German Studies
American University
The Beethoven Society
Catholic University
The Chamber Music Society of Lincoln Center
The Choral Arts Society of Washington
Corcoran Gallery of Art
Duetsches Historisches Institut
Gallaudet University
George Mason University
George Washington University
The Georgetown Theatre Company
Georgetown University
The German-American Cultural Fund
The German Language Society
The German School in Washington
Howard University
Monday Night Musicales
The National Building Museum
The National Symphony Orchestra
The Oratorio Society of Washington
The Paul Hill Chorale
Scena Theatre
University of the District of Columbia
The University of Maryland
The Maryland Handel Festival
The Washington Music Ensemble
The Washington Performing Arts Society
The Washington Sängerbund

In association with
Goethe-Institut Washington The Library of Congress National Gallery of Art

The Kennedy Center
Tribute to
GERMANY

FOR IMMEDIATE RELEASE:
April 3, 1992

THE STUTTGART BALLET PERFORMS IN AN EXCLUSIVE NORTH AMERICAN APPEARANCE AS PART OF THE KENNEDY CENTER TRIBUTE TO GERMANY

A Spectacular Two Weeks Includes new Sleeping Beauty and the Farewell Performance of Marcia Haydée in Eugene Onegin

The John F. Kennedy Center for the Performing Arts presents the critically acclaimed Stuttgart Ballet, Marcia Haydee, artistic director, in an exclusive North American engagement at the Opera House, April 28 - May 9, 1992, as part of the Kennedy Center Tribute to Germany. The two-week engagement includes one week of the North American premiere of a new staging of The Sleeping Beauty by Marcia Haydée, works by John Neumeier and Jiri Kylian, and Haydee's U.S. farewell, performance dancing Tatiana in Eugene Onegin.

Haydée's version of The Sleeping Beauty was created for her partner of 30-years, Richard Cragun. Cragun performs the role of Carabosse as a delicate yet powerful evil spirit whose jealous spirit wreaks revenge on a king. The ballet is designed by Jurgen Rose, whose long association with the Stuttgart Ballet has given the company its beautiful Romeo and Juliet, Swan Lake and another of the full-length classics scheduled for the Kennedy Center engagement, Eugene Onegin. For The Sleeping Beauty, Rose has given each act a change in season and color.

The second week begins with a tribute to the legacy of John Cranko, featuring the works of two contemporary choreographers who got their start with the Stuttgart Ballet during Cranko's historic tenure as artistic director. A

-more-

highlight of this program is Neumeier's Fratres, set to music by Arvo Pärt, with a cast that includes Marcia Haydée, for whom the ballet was created. Another Cranko protege, Jiri Kylian, will present Forgotten Land, set to music by Benjamin Britten and Stepping Stones, which was created for the Stuttgart Ballet just last year.

"Rapturous dancing...coal-dark intensity and soaring elegance..." was how one critic described Haydee in her 1969 New York debut as Tatiana, the tragic love of Eugene Onegin. The company will present only four performances here of the company's signature work, including a final performance in which Marcia Haydée dances her farewell North American performance as Tatiana, the role that launched her career. This dramatic setting of Pushkin's tragic poem includes some of the most evocative and moving dance ever created.

These performances are made possible in part by the generosity of the President's Advisory Committee on the Arts.

Performances of the Stuttgart Ballet are made possible in part by Miles, Inc.

The Kennedy Center Tribute to Germany, of which the Stuttgart Ballet is a part, is presented with the cooperation of the Government of the Federal Republic of Germany and sponsored by Robert Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Lufthansa German Airlines, Mannesmann AG, Miles Inc., Siemens, and Thyssen AG. The Tribute is supported by a generous grant from DuPont and by gifts to the Kennedy Center Corporate Oil, Great A&P Tea Co., Kohlberg Kravis Roberts, PaineWebber Group, Schering-Plough, Time Warner, TRW, and James D. Wolfensohn Inc. Additional support is being provided by Continental Grain Foundation, Beck's Beer and the Estate of George M. Roth.

Stuttgart Ballet Artistic Director Marica Haydée speaks about the company and her career on Friday, May 1, 6-7 p.m. Tickets are $8 ($6 for Ballet Subscribers/Friends/NSOA). Sign language-interpreted.

Tickets range from $22.50 to $50 and can be purchased at the Kennedy Center box office or by calling (202) 467-4600.

There are a limited number of tickets available for the farewell performance that include a post-performance champagne toast with Haydée--tickets are $75 and $100. These special tickets are available by mail only. Remaining performance tickets may be purchased at the box office or through Instant-Charge.

Performance schedule is as follows.

Tuesday, April 28, at 7:30 p.m.;
Wednesday, Thursday and Friday,
April 29 and 30, May 1, at 8 p.m.; Saturday,
May 2, at 2 and 8 p.m.; Sunday,
May 3, at 1:30 p.m.
THE SLEEPING BEAUTY (Haydée/Tchaikovsky)

Tuesday and Wednesday, May 5-6, at 8 p.m.
FORGOTTEN LAND (Kylian/Britten)
FRATRES (Neumeier/Part)
STEPPING STONES (Kylian)

Thursday and Friday, May 7-8, at 8 p.m.
Saturday, May 9, at 2 p.m.
EUGENE ONEGIN (Cranko/Tchaikovsky)

Saturday, May 9, at 8 p.m.
EUGENE ONEGIN HAYDÉE FAREWELL GALA

The Kennedy Center Tribute to Germany
PRESS ONLY, PLEASE CALL:
Mary Johnson (202) 416-8445
Kennedy Center Festival Media Relations

Kelley Ryan/Tiki Davies (202) 416-8448
Kennedy Center Media Relations, Ballet and Dance

GENERAL INFORMATION:
(202) 467-4600

The Kennedy Center
Tribute to
GERMANY

FOR IMMEDIATE RELEASE
March 31, 1992

GERMAN FILM ERA OF '30s AND '40s TO BE REVIVED BY

THEATER DES WESTENS BERLIN DURING KENNEDY CENTER TRIBUTE TO GERMANY
Jurg Burth and Helmut Baumann to Direct Berlin Cabaret Featuring Songs Made Famous by Pola Negri, Marlene Deitrich, Zarah Leander and Marika Rokk

From April 29-May 9, 1992, the Eisenhower Theater will be transformed into a Berlin Cabaret as part of the Kennedy Center Tribute to Germany.

The production, with some of the audience seated on the stage of the Eisenhower Theater, will bring back the cabaret nightclub style that flourished in Berlin from 1933-1945. Created by Jürg Burth and Helmut Baumann, directors of Berlin's famous Theater des Westens, and with sets designed by Mathias Fischer-Dieskau, the show will revive many of the fascinating cabaret songs created for the Universum Film Aktien Gesellschaft (UFA), a large union of German film companies begun in 1917.

Burth says, "The ingredients of the German cabaret are parody, satire, and black humor. The opening scene of the revue will be as if an Otto Dix painting of a scene from the Roaring Twenties has come to life. With the takeover of the UFA studio by the propaganda machine of the Third Reich, the famous melodies of the time accompany the story as it unfolds through a narrated cavalcade of 'dream world' scenes built around stars of UFA films of the '30s such as Pola Negri, Marlene Dietrich, Zarah Leander, and Marika Rokk, interspersed with intermittent, contrasting flashes of harsh political reality."

- more -

Burth and Baumann will discuss the UFA film era in a public symposium at 5:30 p.m. on May 2 in the Eisenhower Theater. Patrons holding tickets for any Berlin Cabaret performance will be admitted free of charge.

The Kennedy Center Tribute to Germany, of which the Berlin Cabaret is a part, is presented with the support of the Government of the Federal Republic of Germany and sponsored by Rober Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Lufthansa German Airlines, Mannesmann AG, Miles Inc. Foundation, Siemens, and Thyssen AG. The Tribute is also supported by a generous grant from Du Pont and by gifts to the Kennedy Center Corporate Fund from the Ambassador Foundation, Arthur Andersen, Ashland Oil, Great A&P Tea Co., Kohlberg Kravis Roberts, PaineWebber Group, Schering-Plough, Time Warner, TRW, and James D. Wolfensohn Inc. Additional support is being provided by Continental Grain Foundation, Beck's Beer, Procter & Gamble, and the Estate of George M. Roth.

Eisenhower Theater Berlin Cabaret-UFA Revue Performance Dates:

Preview: Wednesday, April 29, at 7:30 p.m.
Opening: Thursday, April 30, at 7:30 p.m.
Continues: Tuesdays, Wednesdays, Thursdays at 7:30 p.m.
Fridays and Saturdays at 7 and 10 p.m.
(Dark: Sundays and Mondays)
Closes: Saturday, May 9, at 10 p.m.

Tickets: First Tier, $15; Boxes, $20; Stage, $25 (audience members will be part of the cabaret scene)

PRESS ONLY, PLEASE CONTACT FOR CABARET:
Shelley Brown/Tiki Davies (202) 416-8446
Kennedy Center Media Relations

OTHER EVENTS IN THE KENNEDY CENTER TRIBUTE TO GERMANY:
Mary Johnson, (202) 416-8445
Kennedy Center Media Relations

The Kennedy Center
Tribute to
GERMANY

Performances and Events at the Kennedy Center
Washington, D.C., April 5-May 10, 1992
(Exhibits and events at other major venues are listed separately.)

Information Revised March 24, 1992

DATE, VENUE, & EVENT — PUBLICITY CONTACT
Do not publish these numbers

SUNDAY, APRIL 5

3:00 Concert Hall — Choral Arts Society
CHORAL ARTS SOCIETY OF WASHINGTON — Robert Schiller
Norman Scribner, conductor — (202) 244-3669
David Gordon, tenor, as the Evangelist;
William Parker, baritone, as Jesus; **Henriette Schellenberg**, soprano;
Wendy White, mezzo-soprano; **Gregory Cross**, tenor; **David Arnold**, baritone
Program: J.S. Bach St. Matthew Passion -- The setting depicts the last week in the life of Christ--the betrayal, arrest, trial, and crucifixion--with dramatic recitatives and soaring arias.
Tickets: $18.75 - $26.50

SUNDAY, APRIL 12

3:00 Concert Hall — Paul Hill Chorale
PAUL HILL CHORALE — Felicia Burrey
Paul Hill, conductor — (202) 364-4321
Soloists: **Patrick Romero** as the Evangelist; **Gordon Hawkins**, as Jesus; **Carmen Balthrop**, soprano; **Jeffrey Dooley**, countertenor; **Robert Baker**, tenor; **Kevin Short**, bass; **Dwight Brock** as Peter
Program: J.S. Bach St. John Passion -- The earliest of Bach's great passions offers a fervent and dramatic portrayal of the tragedy and violence of Christ's final days, concluding in triumph.
Tickets: $18.75 - $26.50

- more -

DATE, VENUE, & EVENT — PUBLICITY CONTACT
Do not publish these numbers

WEDNESDAY, APRIL 15

7:00 Concert Hall
CHAMBER MUSIC SOCIETY OF LINCOLN CENTER — The Kennedy Center
David Shifrin, clarinetist; — Mary Johnson
Ani Kavafian and **Ida Kavafian**, violinists; — (202) 416-8445
Paul Neubauer, violist; **Fred Sherry**, cellist;
Lee Luvisi, pianist

Program:		
	Schumann	Fantasy Pieces, Op. 73, for Clarinet and Piano
	Mendelssohn	Trio for Piano, Violin and Cello in C minor, Op. 66
	Brahms	Quintet for Clarinet and Strings in B minor, Op. 115

Tickets: $17.50

THURSDAY, APRIL 16

6:00 South Opera Lounge — The Kennedy Center
PRE-CONCERT DINNER LECTURE — Patricia O'Kelly
Talk will focus on works being performed — (202) 416-8443
at 8:30 NSO concert.
Reservations: Dinner and Lecture--$30
Call Mrs. Gloria Driessnack (703) 938-0225

8:30 Concert Hall
NATIONAL SYMPHONY ORCHESTRA — The Kennedy Center
Zdenek Macal, guest conductor — Patricia O'Kelly
(202) 416-8443

Program:		
	Wagner	Overture to The Flying Dutchman
	Wagner	Prelude and "Liebestod" from Tristan und Isolde
	R. Strauss	Ein Heldenleben

Tickets: $16 - $36

FRIDAY, APRIL 17 (Good Friday)

11:00 Kennedy Center Atrium — The Kennedy Center
MATINEE LUNCHEON LECTURE — Patricia O'Kelly
by **Randall Craig Fleischer**, NSO Affiliate — (202) 416-8443
Artist/NEA Conductor, for patrons
attending this afternoon's NSO concert.
Reservations: Lecture and Lunch--$16.25
Call Mrs. Douglas W. McKay (301) 340-8584

1:30 Concert Hall
NATIONAL SYMPHONY ORCHESTRA — The Kennedy Center
Zdenek Macal, guest conductor — Patricia O'Kelly
Program: Repeat of Thursday, April 16 — (202) 416-8443
Tickets: $16 - $36

SATURDAY, APRIL 18

8:30 Concert Hall
NATIONAL SYMPHONY ORCHESTRA — The Kennedy Center
Zdenek Macal, guest conductor — Patricia O'Kelly
Program: Repeat of Thursday, April 16 — (202) 416-8443
Tickets: $16 - $36

- more -

DATE, VENUE, & EVENT — PUBLICITY CONTACT
Do not publish these numbers

SUNDAY, APRIL 19 (Easter)

3:00 Concert Hall — Oratorio Society of Washington
ORATORIO SOCIETY OF WASHINGTON — Dianne Peterson
Robert Shafer, conductor — (202) 342-6221
Donna Gullstrand, soprano;
Molly Donnelly, mezzo-soprano; **Robert Petillo**, tenor; **Edward Crafts**, bass
Program: J.S. Bach Mass in B Minor -- One of the greatest musical monuments of all time.
Tickets: $18.75 - $26.50

TUESDAY, APRIL 21

7:00 Concert Hall
NATIONAL SYMPHONY ORCHESTRA — The Kennedy Center
Zdenek Macal, guest conductor — Patricia O'Kelly
Program: Repeat of Thursday, April 16 — (202) 416-8443
Tickets: $16 - $36

THURSDAY, APRIL 23

7:00 Concert Hall
NSO PRELUDE CHAMBER RECITAL — The Kennedy Center
Performers: **Members of the National Symphony Orchestra** — Patricia O'Kelly
(202) 416-8443
Program: Music of Carl Maria von Weber
Tickets: $5 for prelude concert alone; FREE with 8:30 NSO concert ticket

8:30 Concert Hall
NATIONAL SYMPHONY ORCHESTRA — The Kennedy Center
Hermann Michael, guest conductor — Patricia O'Kelly
Jean-Yves Thibaudet, pianist — (202) 416-8443
Program:
Haydn — Symphony No. 86 in D major
Liszt — Piano Concerto No. 1
Weber — Konzertstück in F minor
Schumann — Symphony No. 4
Tickets: $16 - $36

FRIDAY, APRIL 24

8:30 Concert Hall
NATIONAL SYMPHONY ORCHESTRA — The Kennedy Center
Hermann Michael, guest conductor — Patricia O'Kelly
Jean-Yves Thibaudet, pianist — (202) 416-8443
Program: Repeat of April 23
Tickets: $16 - $36

SATURDAY, APRIL 25

8:30 Concert Hall
NATIONAL SYMPHONY ORCHESTRA — The Kennedy Center
Hermann Michael, guest conductor — Patricia O'Kelly
Jean-Yves Thibaudet, pianist — (202) 416-8443
Program: Repeat of April 23
Tickets: $16 - $36

- more -

DATE, VENUE, & EVENT	PUBLICITY CONTACT Do not publish these numbers
MONDAY, APRIL 27	
7:30 Terrace Theater **VOGLER QUARTET OF BERLIN** Washington, D.C., debut	The Kennedy Center Mary Johnson 202) 416-8445

Program: Haydn String Quartet in G Major, Op. 77, No. 1
Bartók String Quartet No. 2, Op. 17
Beethoven String Quartet in F Major, Op. 59, No. 1

Founded in 1984 in East Berlin, the Vogler Quartet won the 1986 Evian Festival Quartet Competition and made its American debut at the 1990 Ravinia Festival to great acclaim.

Tickets: $17.50

TUESDAY, APRIL 28

7:00 Concert Hall **NATIONAL SYMPHONY ORCHESTRA** **Hermann Michael**, guest conductor **Jean-Yves Thibaudet**, pianist	The Kennedy Center Patricia O'Kelly (202) 416-8443

Program: Repeat of April 23
Tickets: $16 - $36

7:30 Opera House **STUTTGART BALLET - Opening night** Three programs will be performed during this exclusive American engagement of the Stuttgart Ballet.	The Kennedy Center Kelley Ryan (202) 416-8448

Program: Tchaikovsky, The Sleeping Beauty; The American premiere of this new production staged by prima ballerina Marcia Haydée and designed by Jürgen Rose.

Tickets: $25 - $52

WEDNESDAY, APRIL 29

7:30 Eisenhower Theater **BERLIN CABARET - Preview performance** **Theater des Westens/Berlin**	The Kennedy Center Shelley Brown/Tiki Davies (202) 416-8446

This production will bring back the cabaret nightclub style that flourished in Berlin from 1918-1937. In the show directors Jürg Burth and Helmut Baumann of Berlin's famous Theater des Westens, will revive many of the fascinating cabaret songs created for the Universum Film Aktien Gesellschaft (UFA), a large union of German film companies begun in 1917. Burth says, "The ingredients of the German cabaret are parody, satire, and black humor. The revue's opening scene will be as if an Otto Dix painting from the Roaring Twenties has come to life. With the takeover of the UFA studio by the propaganda machine of the Third Reich, the famous melodies of the time accompany the story as it unfolds through a narrated cavalcade of 'dream world' scenes built around stars of UFA films of the Thirties such as Pola Negri, Marlene Dietrich, Zarah Leander, and Marika Rokk, interspersed with intermittent, contrasting flashes of harsh political reality."

Tickets: First Tier, $15; Boxes, $20; Stage (audience members will be part of the cabaret scene), $25

- more -

DATE, VENUE, & EVENT — PUBLICITY CONTACT

WEDNESDAY, APRIL 29, continued — Do not publish these numbers

7:30 Terrace Theater — The Kennedy Center
GUSTAV RIVINIUS, cellist — Mary Johnson
PAUL RIVINIUS, pianist — (202) 416-8445
Washington, D.C., debut
Program: Beethoven Sonata for piano and cello in G minor, Op. 5, No. 2;
Revised Debussy Sonata for cello and piano
1/22/92 Brahms Sonata #1 in E minor, Op. 38 for cello & piano

Gold Medalist at the 1990 Tchaikovsky International Competition and already highly acclaimed, this 25-year-old cellist made his New York recital debut in April 1991.
Tickets: $17.50

8:00 Opera House — The Kennedy Center
STUTTGART BALLET — Kelley Ryan
Program: Tchaikovsky, The Sleeping Beauty — (202) 416-8448
See April 28 description
Tickets: $25 - $52

THURSDAY, APRIL 30

6:30 American Film Institute Theater — Goethe-Institut Washington
"HAPPY BIRTHDAY," Washington premiere of new German film directed by Doris Doörie, English subtitles. See 8:30 panel discussion and film listings for May 1, 2, and 3.) — American Film Institute (202) 828-4090 (daytime) (202) 785-4600; -4601 (eves.)
Tickets: $6 ($5 for AFI Theater Patrons)

7:30 Eisenhower Theater — The Kennedy Center
BERLIN CABARET - Opening night — Shelley Brown/Tiki Davies
Theater des Westens/Berlin — 202) 416-8446
See April 29 description
Tickets: First Tier, $15; Boxes, $20; Stage, $25

7:30 Grand Foyer, South End — The Kennedy Center
THE MARYLAND WOODWIND QUINTET — Mary Johnson
Wendy Anderson, flutist; — (202) 416-8445
Jihoon Chang, clarinetist; Zoila Holtzer, oboist;
Barry Trent, bassoonist; Richard Roberts, hornist
Program: Haydn Divertimento No. 1 in B-flat major
Beethoven Quintet in E-flat major, Op. 71
Mendelssohn Scherzo, Op. 61, from "A Midsummer Night's Dream"
Admission: FREE, casual format

8:00 Opera House — The Kennedy Center
STUTTGART BALLET — Kelley Ryan
Program: Tchaikovsky, The Sleeping Beauty — (202) 416-8448
See April 28 description
Tickets: $25 - $52

DATE, VENUE, & EVENT — PUBLICITY CONTACT
Do not publish these numbers

THURSDAY, APRIL 30, continued

8:30 American Film Institute Theater — Goethe-Institut Washington
NEW GERMAN CINEMA, Panel discussion — American Film Institute
Moderater: Heinz Badewitz — (202) 828-4090 (daytime)
Participants: Directors Doris Dörrie, — (202) 785-4600; -4601 (eves.)
Jan Schutte, Peter Timm, Detlef Gumm, and Hans-Georg Ullrich.
(Also see April 30, May 1, 2, and 3 film listings.)
Admission: Free. This panel discussion begins at the conclusion of the 6:30 showing of Dorrie's "Happy Birthday"; Any remaining seats will be filled on a first-come, first-admitted basis.

8:30 Concert Hall — The Kennedy Center
NATIONAL SYMPHONY ORCHESTRA — Patricia O'Kelly
Jerzy Semkow, guest conductor — (202) 416-8443
Jon Kimura Parker, pianist
Program: Beethoven Overture to Goethe's drama Egmont, Op. 84
Piano Concerto No. 2 in B-flat major, Op. 19
Symphony No. 6 in F major, Op. 68 ("Pastoral")
Tickets: $16 - $36

FRIDAY, MAY 1

6:00 Opera House — The Kennedy Center
CORPS DE BALLET SYMPOSIUM — Kelley Ryan
Discussion/demonstration. — (202) 416-8448
Marcia Haydée, Stuttgart Ballet's artistic director and prima ballerina, will discuss her career and her company.
Admission: $8 ($6 Friends/NSOA members; Corps de Ballet subscribers, free)

6:30 American Film Institute Theater — Goethe-Institut Washington
WINCKELMANN'S TRAVELS, Jan Schütte, director; English subtitles. — American Film Institute
Also see April 30, May 2, and 3 film listings.) — (202) 828-4090 (daytime)
(202) 785-4600; -4601 (eves.)
Tickets: $6 ($5 for AFI Theater Patrons)

7:00 & 10:00 Eisenhower Theater — The Kennedy Center
BERLIN CABARET — Shelley Brown/Tiki Davies
Theater des Westens/Berlin — (202) 416-8446
See April 29 description
Tickets: First Tier, $15; Boxes, $20; Stage, $25

- more -

DATE, VENUE, & EVENT — PUBLICITY CONTACT
Do not publish these numbers

FRIDAY, MAY 1, continued

7:30 Terrace Theater — The Kennedy Center
ARILA SIEGERT DANCE THEATER — Kelley Ryan
Arila Siegert, solo dancer, American debut — (202) 416-8448
Program: Abschied und Dank
recorded music: Aleida Montjin; choreography: Mary Wigman; reconstruction: Arila Siegert
Dunkle Tänze
recorded music: Alexander Scriabin; choreography and dance: Arila Siegert
Die Maske
music and guitar: Uwe Kropinski; choreography and dance: Arila Siegert
Afectos humanos (Eitelkeit, Begierde, Hasz, Angst, Liebe)
recorded music: Dimitri Wiatowitsch; choreography: Dore Hoyer; reconstruction: Arila Siegert

Educated at the Palucca School in her native city of Dresden, Arila Siegert was a solo dancer at the Comic Opera in East Berlin, and a principal dancer of the Dresden State Opera. In 1979, with Wolfgang Engel and Cornelia Schmaus, she founded the Dance Theater of the Dresden Schauspielhaus. A proponent of modern German dance, she has toured Australia, India, China, Switzerland, the Soviet Union, Finland, Austria and East Germany. This is Siegert's first visit to North America.

Note: FREE post-performance discussion in the Terrace Theater immediately following the Arila Siegert performance.
Tickets: $17.50

7:30 Grand Foyer, South End — The Kennedy Center
THE MARYLAND FLUTE QUARTET — Mary Johnson
Wendy Anderson, Linda Eagleson, — (202) 416-8445
Linda Kirkpatrick, Laura Seeling, flutists
Program: Frederick the Great Quartet in G major, arr. Frank Michael
Haydn Quartet in G major, Op. 77, No. 1, arr. Wm. Montgomery
Admission: FREE, casual format

8:00 Opera House — The Kennedy Center
STUTTGART BALLET — Kelley Ryan
Program: Tchaikovsky, The Sleeping Beauty — (202) 416-8448
See April 28 description
Tickets: $27 - $55

8:30 Concert Hall — The Kennedy Center
NATIONAL SYMPHONY ORCHESTRA — Patricia O'Kelly
Jerzy Semkow, guest conductor — (202) 416-8443
Jon Kimura Parker, pianist
Program: All-Beethoven, repeat of April 30
Tickets: $16 - $36

- more -

DATE, VENUE, & EVENT — PUBLICITY CONTACT
Do not publish these numbers

SATURDAY, MAY 2

2:00 Opera House — The Kennedy Center
STUTTGART BALLET — Kelley Ryan
Program: Tchaikovsky, The Sleeping Beauty — (202) 416-8448
See April 28 description
Tickets: $25 - $52

5:30 Eisenhower Theater — The Kennedy Center
THEATER DES WESTENS PERFORMANCE PLUS — Shelly Brown/Tiki Davies
Discussion of UFA period in German film and cabaret. FREE to ticket holders of all Berlin Cabaret performances. — (202) 416-8446
Admission: Limited seating. CALL (202) 416-8811 for reservations.

6:00 American Film Institute Theater — Goethe-Institut Washington
"GO TRABI GO," directed by Peter Timm; English subtitles. Also see film listings April 30-May 3.)T — American Film Institute
Tickets: $6 ($5 for AFI Theater Patrons) — (202) 828-4090 (daytime)
(202) 785-4600; -4601 (eves.)

7:00 & 10:00 Eisenhower Theater — The Kennedy Center
BERLIN CABARET — Shelley Brown/Tiki Davies
Theater des Westens/Berlin — (202) 416-8446
See April 29 description
Tickets: First Tier, $15; Boxes, $20; Stage, $25

7:30 Grand Foyer, South End — The Kennedy Center
THE MARYLAND WOODWIND QUINTET — Mary Johnson
Program: Repeat of April 30 — (202) 416-8445
Admission: FREE, casual format

7:30 Terrace Theater — The Kennedy Center
LIEDERABEND with — Mary Johnson
HANS PETER BLOCHWITZ, tenor — (202) 416-8445
(Washington, D.C., debut)
Pianist to be announced
Program: Franz Schubert — Die schöne Müllerin

Noting the desire in the world of song for a successor to the legendary German tenor Fritz Wunderlich, William H. Wells wrote in Opera Monthly after Blochwitz's acclaimed 1990 Metropolitan Opera debut, "This new young German tenor possesses a rare combination of handsome, blond features, height, innate musicianship allied to a strong technique, natural intelligence, and, most important, a voice of exceptional beauty, phrasing, and warm timbre." Blochwitz, who made his American recital debut in San Diego in October 1990, received this accolade from Martin Bernheimer of the Los Angeles Times: "This exquisitely measured performance sustained intensity at every expressive level...the ultimate impact was shattering."

Tickets: $17.50

- more -

DATE, VENUE, & EVENT | PUBLICITY CONTACT
Do not publish these numbers

SATURDAY, MAY 2, continued

8:00 Opera House
STUTTGART BALLET
Program: Tchaikovsky, The Sleeping Beauty
See April 28 description
Tickets: $27 - $55

The Kennedy Center
Kelley Ryan
(202) 416-8448

8:30 Concert Hall
NATIONAL SYMPHONY ORCHESTRA
Jerzy Semkow, guest conductor
Jon Kimura Parker, pianist
Program: All-Beethoven, repeat of April 30
Tickets: $6.50-$36

The Kennedy Center
Patricia O'Kelly
(202) 416-8443

9:30-12:00 Midnight South Gallery
JERRY SCHNEIDER BAND OF CHILTON, WI
Program: This seven-piece band performs traditional German polkas, waltzes, and schottisches for dancing. (*For preparatory dance lessons, see end of release.)
Admission: Dancing is FREE. For a German-style meal, patrons may purchase a food ticket at $18.50 for the Atrium Kaffeehaus.
Atrium Kaffeehaus Food Ticket includes: Once through German-style food hall (service 8-11 p.m) in Atrium (adjoining South Gallery). Menu features Herring Salad, Leberkas (Bavarian Meatloaf w/salad), Wurst Salad, Aufschnitt Platre (Cold meat plate), various German sausages, coffee, tea, hot chocolate with toppings, Spitzbuben (jam filled cookies), Mandelkusse (Almond cookies) and Zitronen Platzchen (lemon sponge cookies). Beer and Wine will be available at extra cost.

The Kennedy Center
Mary Johnson
(202) 416-8445

SUNDAY, MAY 3

1:30 Opera House
STUTTGART BALLET
Program: Tchaikovsky, The Sleeping Beauty
See April 28 description
Tickets: $25 - $52

The Kennedy Center
Kelley Ryan
(202) 416-8448

2:00 Terrace Theater
WINDSBACHER KNABENCHOR (Windsbach Boys Choir)
Karl Friedrich Beringer, conductor
Program: Works by Gottfried August HOMILIUS, Heinrich SCHÜTZ, Jacobus GALLUS, Felix MENDELSSOHN, and J.S. BACH, plus German folksongs and madrigals.
This chamber choir of 30 boys is drawn from the Boys Choir of Windsbach which was founded in 1946 by Hans Thamm. Well known through its five-record discography, the choir has achieved fame for its disciplined ensemble, clear and beautiful tone, and effortless singing. It has traveled throughout Europe, South America, the United States, and the USSR.
Post-performance Kaffeehaus: At the conclusion of the performance, patrons are invited to have German desserts and coffee in the Encore Cafe.
Tickets: $17.50 (Price includes performance and Kaffeehaus)

The Kennedy Center
Mary Johnson
(202) 416-8445

DATE, VENUE, & EVENT	PUBLICITY CONTACT Do not publish these numbers
SUNDAY, MAY 3, continued	
6:00 American Film Institute Theater **"PEACE, HAPPINESS, HEADACHES,"** directed by Detlef Gumm and Hans-Georg Ullrich; English subtitles; Also see film listings April 30-May 2.) Tickets: $6 ($5 for AFI Theater Patrons)	Goethe-Institut Washington American Film Institute (202) 828-4090 (daytime) (202) 785-4600; -4601 (eves.)
MONDAY, MAY 4	
7:00 Concert Hall **DRESDEN STAATSKAPELLE (Dresden State Orchestra), André Previn**, guest conductor Program: Mozart Symphony No. 39 in E-flat major, K. 543 Brahms Symphony No. 4 in E minor, Op. 98 Tickets: $26.50 - $44.50	Washington Performing Arts Society; Paulette Wamego (202) 833-9800
TUESDAY, MAY 5	
7:00 Concert Hall **NATIONAL SYMPHONY ORCHESTRA** **Jerzy Semkow**, guest conductor **Jon Kimura Parker**, pianist Program: All-Beethoven, repeat of April 30 Tickets: $16 - $36	The Kennedy Center Patricia O'Kelly (202) 416-8443
7:30 Eisenhower Theater **BERLIN CABARET** **Theater des Westens/Berlin** See April 29 description Tickets: First Tier, $15; Boxes, $20; Stage, $25	The Kennedy Center Shelley Brown/Tiki Davies (202) 416-8446
8:00 Opera House **STUTTGART BALLET** Program: "Forgotten Land," choreography by Jiri Kylian; "Fratres," choreography by John Neumeier; "Stepping Stones," choreography by Jiri Kylian. The choreography of Kylian and Neumeier has grown from Stuttgart's John Cranko tradition. Featured dancers: Marcia Haydée and Richard Cragun star. Tickets: $25 - $52	The Kennedy Center Kelley Ryan (202) 416-8448
WEDNESDAY, MAY 6	
7:30 Eisenhower Theater **BERLIN CABARET** **Theater des Westens/Berlin** See April 29 description Tickets: First Tier, $15; Boxes, $20; Stage, $25	The Kennedy Center Shelley Brown/Tiki Davies (202) 416-8446
8:00 Opera House **STUTTGART BALLET** Program: Mixed repertory (see May 5) Tickets: $25 - $52	The Kennedy Center Kelley Ryan (202) 416-8448

DATE, VENUE, & EVENT — PUBLICITY CONTACT

Do not publish these numbers

THURSDAY, MAY 7

7:00 Grand Foyer (South End) — The Kennedy Center
THE BELMONT TRIO — Mary Johnson
Peter Wilson, violinist; Jie Li, cellist; James Litzelman, pianist — (202) 416-8445
Program: Beethoven, Trio in D major, Op. 70, No. 1 ("The Ghost")
Brahms, Trio in C minor, Op. 101
Mendelssohn, Trio in D minor, Op. 49
Admission: FREE, casual format

7:30 Eisenhower Theater — The Kennedy Center
BERLIN CABARET — Shelley Brown/Tiki Davies
Theater des Westens/Berlin — (202) 416-8446
See April 29 description
Tickets: First Tier, $15; Boxes, $20; Stage, $25

8:00 Opera House — The Kennedy Center
STUTTGART BALLET — Kelley Ryan
Program: Tchaikovsky, Eugene Onegin — (202) 416-8448
choreography by John Cranko,
production designed by Jürgen Rose.
(Opening night for this production.)
Tickets: $25 - $52

FRIDAY, MAY 8

7:00 & 10:00 Eisenhower Theater — The Kennedy Center
BERLIN CABARET — Shelley Brown/Tiki Davies
Theater des Westens/Berlin — (202) 416-8446
See April 29 description
Tickets: First Tier, $15; Boxes, $20; Stage, $25

7:00 Grand Foyer — The Kennedy Center
THE BELMONT TRIO (South End) — Mary Johnson
Program: Repeat of May 7 — (202) 416-8445
Admission: FREE, casual format

8:00 Opera House — The Kennedy Center
STUTTGART BALLET — Kelley Ryan
Program: Tchaikovsky, Eugene Onegin — (202) 416-8448
(see May 7)
Tickets: $27 - $55

SATURDAY, MAY 9

2:00 Opera House — The Kennedy Center
STUTTGART BALLET — Kelley Ryan
Program: Tchaikovsky, Eugene Onegin — (202) 416-8448
(see May 7)
Tickets: $25 - $52

DATE, VENUE, & EVENT — PUBLICITY CONTACT
Do not publish these numbers

SATURDAY, MAY 9, continued

7:00 Grand Foyer (South End) — The Kennedy Center
THE BELMONT TRIO — Mary Johnson
Program: Repeat of May 7 — (202) 416-8445
Admission: FREE, casual format

7:00 & 10:00 Eisenhower Theater — The Kennedy Center
BERLIN CABARET — Shelley Brown/Tiki Davies
Theater des Westens/Berlin — (202) 416-8446
See April 29 description
Tickets: First Tier, $15; Boxes, $20; Stage, $25

CLOSING GALA FOR THE KENNEDY CENTER'S TRIBUTE TO GERMANY
8:00 Opera House — The Kennedy Center
STUTTGART BALLET — Kelley Ryan
Program: Tchaikovsky, Eugene Onegin — (202) 416-8448
choreography by John Cranko,
production designed by Jurgen Rose.
In her only appearance as Tatiana, and for the last time in North America, Marcia Haydée appears in the role with which she made her New York debut in 1969. Richard Cragun, Haydee's partner of 30 years joins her.
Tickets: $40 - $75

SUNDAY, MAY 10

1:45 Theater Lab — The Kennedy Center
HANDEL'S "MESSIAH" PERFORMANCE PLUS — Mary Johnson
Andrew Porter, renowned music critic of — (202) 416-8445
the New Yorker, in a pre-performance
talk, compares the original 1842 version of "Messiah" to be heard this afternoon and the versions usually performed in modern times.
Admission: Free to ticket holders for the 3 p.m. performance, but seating is limited. Call (202) 416-8811 for reservations.

3:00 Concert Hall — The Kennedy Center
The Maryland Handel Festival production of — Mary Johnson
HANDEL'S MESSIAH — (202) 416-8445
University of Maryland Chorus
Smithsonian Concerto Grosso
Paul Traver, conductor; **Benita Valente**, soprano;
Denyce Graves, mezzo-soprano; **Jeffrey Gall** and **Drew Minter**, countertenors;
Curtis Rayam, tenor; **David Arnold**, bass
Program: G.F. Handel Messiah -- Celebrating the 250th anniversary of the first performance of this great oratorio by the German-born composer. Handel composed the work in a 21-day period, and the premiere was given in Dublin, Ireland, on April 13, 1742.
The Kennedy Center presents the Maryland Handel Festival Production recreating this landmark premiere.
Tickets: $6 - $30

- more -

In addition to the performances listed, a number of exhibitions of German artworks and textiles will be placed in Kennedy Center public spaces:

APRIL 10-MAY 10

Concert Hall Foyer
GERMAN TAPESTRIES
Exhibition organized by Dirk Holger; presented by the German Embassy; Admission, free. Tapestries are on view to the public 10 a.m.- 1 p.m. during daily Kennedy Center tour hours, and to Concert Hall patrons during performance hours.

APRIL 7-MAY 10

Kennedy Center North Roof Terrace
COMTEMPORARY GERMAN ART
Paintings by Anne Marie Obst; presented by the German Embassy; Admission free.

APRIL 23-JUNE 30

Performing Arts Library
IN PRAISE OF MUSIC: Treasures from Six Centuries of German Musical History
The exhibition examines significant contributions by German composers, musicians, instrument makers, artists, and theorists from the 15th through the 20th centuries. Highlight items will be placed in the Performing Arts Library of the Kennedy Center, but the majority of artifacts will be on view in the Mumford Foyer on the sixth floor of the Madison Building of the Library of Congress.

APRIL 27-MAY 10

Terrace Theater Foyer
CERAMIC ART FROM GERMANY
Contemporary pieces from the Ceramics Museum in Frechen. Admission, free. Ceramics are on view to the public 10 a.m.- 1 p.m. during daily Kennedy Center tour hours, and to Concert Hall patrons during performance hours.

FOOD: The Kennedy Center Restaurants and Food Carts will feature daily German-style menu specials during the Tribute to Germany.

- more -

For major exhibits and special events presented by venues other than the Kennedy Center in conjunction with the Kennedy Center Tribute to Germany, you may contact:

- The American Film Institute:
  Public and Press: **(202) 828-4090** (9-5 daily)
  (202) 785-4600 or **(202) 785-4601** (5-9 p.m.)

- Embassy of the Federal Republic of Germany:
  Public: (202) 298-4318; -4313
  Press: (202) 298-4250

- Goethe-Institut Washington
  Public and Press: **(202)** 319-0702

- The Library of Congress:
  Public: (202) 707-8000
  Press: (202) 707-4337

- National Gallery of Art:
  Public: (202) 737-4215
  Press: (202) 842-6359

The Kennedy Center Tribute to Germany

PRESS ONLY, PLEASE CALL:

Mary Johnson (202) 416-8445
Kennedy Center Festival Media Relations

Patricia O'Kelly (202) 416-8443
National Symphony Orchestra Media Relations

Kelley Ryan (202) 416-8448
Kennedy Center Media Relations, Ballet and Dance

Shelley Brown (202) 416-8446
Kennedy Center Media Relations, Berlin Cabaret-UFA Revue

PUBLIC INFORMATION AND TICKETS:

(202) 467-4600; (800) 444-1324

527. Our century is bursting with contradictions.

Gorbachev, M., *Pravda*, October 16, 1985.

FASCISM

528. Every man is free to express his attitude toward this or that ideology, has the right to defend or reject it. . . . But no ideology, no philosophy can be destroyed with fire and sword. We can respect or hate Hitlerism, like any other system of political views. This is a matter of taste. But to start a war for the destruction of Hitlerism is to commit criminal stupidity in politics.

Izvestiya, October 9, 1939 (Editorial paraphrasing a Molotov speech, October 31, 1939).

529. As with any other ideological system, one may accept or reject the ideology of Hitlerism—that is a matter of political views. But everyone will understand that an ideology cannot be destroyed by force, that it cannot be eliminated by war. It is therefore not only senseless, but criminal to wage such a war—a war for the "destruction of Hitlerism," camouflaged as a fight for "democracy."

Molotov, V., "Foreign Policy of Soviet Union" (October 31, 1939), Fifth Session of Supreme Soviet, *Pravda*, November 1, 1939.

530. It must be borne in mind that before attacking the Allied countries the major fascist states destroyed the last remnants of bourgeois-democratic liberties at home and established there a cruel terroristic regime, trampled on the principles of the sovereignty and free development of small countries, proclaimed as their own the policy of seizing foreign territory, and shouted from the housetops that they were aiming at world domination and the spreading of fascist regimes all over the world; and by seizing Czechoslovakia and the central regions of Asia, the Axis powers showed they were ready to carry out their threat to enslave all freedom-loving people.

Stalin, J., "Speech to Moscow Election District" (February 9, 1946), *Pravda*, February 10, 1946.

GERMANY

531. . . . We watch with sympathy the efforts of Germany to free herself from the fetters which bind her feet by dint of the Treaty of Versailles. We would warmly welcome the results of these efforts . . . but of course, only in those cases where the adjustment of relations does not involve Germany in anti-Soviet combinations. . . . Germany holds first place in our economic relations with the West.

Litvinov, M., speech on December 4, 1929, *Pravda*, December 5, 1929, p. 2.

532. [When questioned by Emil Ludwig regarding the respect in Russia for things American Stalin replied:]

You exaggerate, we have no special respect for everything American. . . .

If one is to speak about our sympathies for any nation, or to be more correct, for the majority of any nation, one would, of course, speak of our sympathies to the Germans. There can be no comparison between these sympathies and our feelings for the Americans.

Stalin, J., "Interview with Emil Ludwig" (December 13, 1931), *Bolshevik*, no. 8, April 1932, p. 38.

533. History has shown that enmity and war between our country and Germany have been to the detriment of our countries, not to their benefit. Russia and Germany were the countries that suffered most in the war of 1914–1918. Therefore the interests of the peoples of the Soviet Union and Germany do not lie in mutual enmity. On the contrary, the peoples of the Soviet Union and Germany need to live in peace with each other. . . . We have always stood for amity between the peoples of the USSR and Germany, for the growth and development of friendship between the peoples of the Soviet Union and the German people.

Molotov, V., "On Ratification of Soviet–German Non-Aggression Pact," 4th Session of Supreme Soviet of USSR (August 31, 1939), *Pravda*, September 1, 1939.

534. We have always been of the opinion that a strong Germany is an indispensible condition for durable peace in Europe. It would be ridiculous to think that Germany could be put aside and simply struck off the books. The powers which cherish this foolish and dangerous dream ignore the deplorable experience of Versailles. . . .

Molotov, V., "Foreign Policy of the Soviet Union" 5th Session of the Supreme Soviet (October 31, 1939), *Pravda*, November 1, 1939, p. 1.

535. We know, for example, that in the past few months [August–October 1939] such concepts as "aggression" and "aggressor" have acquired a new concrete connotation, a new meaning. . . .

Today, as far as the European great powers are concerned, Germany is in the position of a state which is striving for the earliest termination of the war and for peace, whereas Britain and France which but yesterday were declaiming against aggression are in favor of continuing the war and are opposed to the conclusion of peace. The roles, as you see, are reversed.

Molotov, V., "Foreign Policy of the Soviet Union," 5th Session of the Supreme Soviet (October 31, 1939), *Pravda*, November 1, 1939.

536. Of no little importance in this respect was also the fact that fascist Germany suddenly and treacherously violated the non-aggression pact she had concluded with the USSR in 1939, ignoring the fact that the whole world would regard her as an aggressor. Naturally, our peace-loving country, not wishing to take the initiative in breaking a pact, could not report to perfidy.

Stalin, J., *On Great Patriotic War of Soviet Union* (Foreign Languages Publishing House, Moscow, 1946), p. 8.

537. Question: Do you think the four zones of Germany should in the near future be united as regards economic administration, with the aim of restoring Germany as a peaceful economic unit and thus lightening the burden of occupation for the four powers?

Stalin: Not only the economic but the political unity of Germany must be restored.

Stalin, J., Answers to questions of Hugh Baillie, President, United Press, October 1946, *Pravda*, October 30, 1946.

538. Germany, not wishing to cooperate with the USSR, attacked the USSR. Could the USSR have cooperated with Germany? Yes, the USSR could have cooperated with Germany, but the Germans did not wish to cooperate. Otherwise the USSR would have cooperated with Germany as with any other country.

Stalin, J., "Interview with Harold Stassen" (April 9, 1947), *Pravda*, May 8, 1947, p. 1.

539. By concluding the non-aggression pact with Germany, Soviet diplomacy frustrated the schemes of the British and French reactionaries, who counted on the isolation of the Soviet Union, and on directing German aggression against it. By this pact Soviet diplomacy created the possibility of a further strengthening of the defense of their own country, inasmuch as it secured a prolongation of the respite, and compelled Hitlerite German diplomacy to recognize before the whole world the might of the USSR and their fear of eventual participation of the Soviet country in the struggle against Germany on the side of the Anglo-French bloc.

"Third Volume of History of Diplomacy," *Bolshevik*, no. 10, May 1946, pp. 74–75.

540. There can be no doubt that, given the peace-loving policy of the German Democratic Republic together with the peace-loving policy of the Soviet Union which possess the sympathy and support of the peoples of Europe, the cause of peace in Europe can be assured.

. . . European and consequently international peace cannot be insured without the correct solution to the German question.

Malenkov, G., speech on 32nd Anniversary of Revolution (November 6, 1949), *Pravda*, November 7, 1949.

INTERNATIONAL ORGANIZATIONS

541. The Soviet Union does not belong to the League of Nations because it is completely opposed to imperialism and to the oppression of colonial and subjugated countries.

Stalin, J., "Interview with Foreign Workers Delegations" (November 5, 1927). *Leninism* (Cooperative Publishing Society of Foreign Workers, Moscow, 1934), vol. 1, p. 401.

542. An equally striking indication of the solidarity of the front of the United Nations is to be seen in the decisions of the Dumbarton Oaks Conference on postwar security. There is talk of differences between the three powers on certain security problems. Differences do exist, of course, and they will arise on a number of other issues as well. Differences of opinion are to be found even among people in one and the same party. They are all the more bound to occur between representatives of different states and different parties. The surprising thing is not that differences exist, but that these differences do not transgress the bounds of what the interests of unity of the three great powers allow, and that in the long run they are resolved in accordance with the interests of that unity. . . . It is well known, however, how futile the efforts of the fascist politicians to disrupt the alliance of the great powers have proved. That means the alliance between the USSR, Great Britain and the United States is founded not on casual, short-lived considerations but on vital and lasting interests. . . .

Stalin, J., "Statement at the Meeting of the Moscow Soviet of Deputies of the Working People" (November 6, 1944), *Pravda*, November 7, 1944.

543. Question: What importance do you attribute to UNO as a means of preserving international peace?

Answer: I attribute great importance to UNO since it is a serious instrument for preservation of peace and international security. Strength of this international organization consists in the fact that it is based on the principle of the equal rights of states and not on the principle of domination over others. If it can preserve in future



Brassey's Soviet and Communist Quotations

Compiled and Edited by

ALBERT L. WEEKS

PERGAMON-BRASSEY'S
INTERNATIONAL DEFENSE PUBLISHERS
(a member of the Pergamon Group)

WASHINGTON · NEW YORK · LONDON · OXFORD
BEIJING · FRANKFURT · SÃO PAULO · SYDNEY · TOKYO · TORONTO

When Adam delved and Eve span,
Who was then the gentleman?
—UNKNOWN

If a man is a gentleman, he knows quite enough, and if he is not a gentleman, whatever he knows is bad for him.
—OSCAR WILDE (1854-1900) *A Woman of No Importance*, Act III

GENTLENESS

Gentle in manner, firm in reality.
—AQUAVIVA (1543?-1615) *Industriæ ad Curandos Animæ Morbos*

The great mind knows the power of gentleness,
Only tries force because persuasion fails.
—ROBERT BROWNING (1812-1889) *Prince Hohenstiel-Schwangau*

The mildest manners and the gentlest heart.
—HOMER (*c.* 10th-8th C. B.C.) *Iliad*, xvii, 756 (Pope's tr.)

Gentleness succeeds better than violence.
—JEAN DE LA FONTAINE (1621-1695) *Fables*

It is only people who possess firmness who can possess true gentleness. Those who appear gentle generally possess nothing but weakness, which is readily converted into harshness.
—FRANÇOIS DE LA ROCHEFOUCAULD (1613-1680) *Maxims*

We were gentle among you, even as a nurse cherisheth her children.
—NEW TESTAMENT: *I Thessalonians*, ii, 7

The servant of the Lord must . . . be gentle unto all men.
—*Ibid. II Timothy*, ii, 24

GERMANY
AND THE GERMANS

An appeal to fear never finds an echo in German hearts.
—OTTO VON BISMARCK (1815-1898) Speech, 1868

Germany, Germany above all—above all in the world.
—AUGUST HEINRICH HOFFMANN VON FALLERSLEBEN (1798-1874) *Song of the German*

To have a character, and to be German mean beyond doubt the same.
—JOHANN GOTTLIEB FICHTE (1762-1814) *Speeches to the German People* in *Misinterpretation of Man*

A true German can't endure a Frenchman, but he likes French wine.
—JOHANN WOLFGANG GOETHE (1749-1832) *Faust*, Pt. i

Christianity has somewhat softened the brutal Germanic lust of battle, but could not destroy it.
—HEINRICH HEINE (1797-1856) *History of Religion and Philosophy in Germany*

O Lord, Thou seest that we have become different, that the German nation is no more a nation without honor, a nation covered with shame, a nation at war within itself, a nation of little courage, a nation of little faith. No, Lord, the German nation is strong again in its own will, strong in perseverance and strong to make every sacrifice. Lord, we will not let thee go!
—ADOLF HITLER (1889-1945) May 1, 1933

Germany's military defeat was, alas, not an undeserved catastrophe, but a merited chastisement of eternal retribution. The defeat was more than deserved by us . . . No, the military collapse was itself but the consequence of a series of unhealthy manifestations.
—Idem *Mein Kampf*

Germany is like a brave and gallant horse, highly fed, but without a good rider; as the horse runs here and there, astray, unless he have a rider to rule him, so Germany is also a powerful, rich and brave country, but needs a good head and government.
—MARTIN LUTHER (1483-1546) *Table-Talk*, No. 885

The Germans have a two-track mind, and an inexcusable habit of combination; they always want one thing and another, they want to have it both ways. They are capable of turning out great personalities with antithetic principles of thought and life.
—THOMAS MANN (1875-) *Doctor Faustus*

Wherever Germany extends her sway, she ruins culture.
—FRIEDRICH WILHELM NIETZSCHE (1844-1900) *Ecce Homo*

Life is too short to learn German.
—RICHARD PORSON (1759-1808), attr.

The only way to treat a Prussian is to step on his toes until he apologizes.
—AUSTRIAN PROVERB

Members of the German race . . . look upon beer drinking as an essential element in man's social and moral nature, and think everybody a Puritan or fanatic who holds different views.
—J. E. STEBBINS *Fifty Years History of the Temperance Cause*, Ch. xix, 1874

The situation in Germany is serious but not hopeless; the situation in Austria is hopeless but not serious.
—VIENNESE SAYING

GHOSTS

Ghosts, like ladies, never speak till spoke to.
—RICHARD HARRIS BARHAM (1788-1845) *The Ghost*

The only ghosts, I believe, who creep into this world, are dead young mothers, returned to see how their children fare. There is no other inducement great enough to bring the departed back.
—SIR JAMES M. BARRIE (1860-1937) *The Little White Bird*

The outward and visible sign of an inward fear.
—AMBROSE BIERCE (1842-1914?) *The Devil's Dictionary*

I don't believe in ghosts, but I've been afraid of them all my life.
—CHARLES A. DANA (1819-1897)

Thin, airy shoals of visionary ghosts.
—HOMER (*c.* 10th-8th C. B.C.) *Odyssey*, xi, 48 (Pope's tr.)

O'er all there hung a shadow and a fear;
A sense of mystery the spirit daunted,
And said as plain as whisper in the ear,
The place is Haunted.
THOMAS HOOD (1799-1845) *The Haunted House*

It is not only what we have inherited from our fathers that exists again in us, but all sorts of old dead ideas and all kinds of old dead beliefs and things of that kind. They are not actually alive in us; but there they are dormant, all the same, and we can never be rid of them. Whenever I take up a newspaper and read it, I fancy I see ghosts creeping between the lines.

ON608:
432
HRC

The Book of Quotations

A NEW COLLECTION OF FAMOUS SAYINGS, REFLECTING THE WISDOM AND THE WIT OF TIMES PAST AND PRESENT AND INCLUDING THE VIRTUOUS, HUMOROUS, AND PHILOSOPHIC COMMENTARY ON LIFE BY MEN AND WOMEN OF EVERY AGE TOGETHER WITH RICHES FROM THE PROFOUND WELLS OF THE BIBLE, PROVERBS, AND ANONYMITY AS SELECTED BY

FRANKLIN PIERCE ADAMS

National Gallery of Canada Board

I quote others only in order the better to express myself. — MONTAIGNE

140828

FUNK & WAGNALLS COMPANY : : *NEW YORK*

Gentlemen

I can make a lord, but only God almighty can make a gentleman.

King James I of England (1566-1625)

Education begins a gentleman, conversation completes him.

18th century English proverb

He was the product of an English public school and university ... no scholar, but essentially a gentleman.

H. Seton Merriman (1862-1903)
English novelist

A gentleman is one who never hurts anyone's feelings unintentionally.

Oscar Wilde (1854-1900)

Almost an Emperor and not quite a gentleman.

Lord Ancaster (1867-1951)
British politician, administrator
of Hugh, 5th earl of Lonsdale

He is every other inch a gentleman.

Rebecca West (1892-1983)
British author

I am parshial to ladies if they are nice. I suppose it is my nature. I am not quite a gentleman but you would hardly notice it.

Daisy Ashford (1881-1972)
British writer of *The Young Visiters*, aged 9

It is at unimportant moments that a man is a gentleman. At important moments he ought to be something better.

G. K. Chesterton (1874-1936)

Anyone can be heroic from time to time, but a gentleman is something you have to be all the time.

Luigi Pirandello (1867-1936)
Italian playwright, author

I do not know the American gentleman, God forgive me for putting two such words together.

Charles Dickens (1812-1870)

The only infallible rule we know is, that the man who is always talking about being a gentleman never is one.

R. S. Surtees (1803-1864)
English novelist

SEE Cromwell on The ARMY; Johnson on BLOODSPORTS; Wilde on EXAMINATIONS; Macaulay on The NAVY; Congreve on UNIVERSITY

Germany

We Germans will never produce another Goethe, but we may produce another Caesar.

Oswald Spengler (1880-1936)
German philosopher, historian
in 1925

They are a fine people but quick to catch the disease of anti-humanity. I think it's because of their poor elimination. Germany is a headquarters for constipation.

George Grosz (1893-1959)
German artist

Everything ponderous, viscous, and solemnly clumsy, all long-winded and boring types of style are developed in profuse variety among Germans.

Friedrich Nietzsche (1844-1900)

Whenever the literary German dives into a sentence, that is the last you are going to see of him till he emerges on the other side of his Atlantic with his verb in his mouth.

Mark Twain (1835-1910)

Getting On

Getting on is the opium of the middle classes.

Walter James (b. 1912)
British journalist

There are only two ways of getting on in the world: by one's own industry, or by the stupidity of others.

Jean de la Bruyère (1645-1696)
French writer, moralist

No one rises so high as he who knows not whither he is going.

Oliver Cromwell (1599-1658)

When you are getting kicked from the rear it means you're in front.

Fulton Sheen (1895-1979)
American author, clergyman

You have to be a bastard to make it, and that's a fact. And the Beatles are the biggest bastards on Earth.

John Lennon (1940-1980)

The path of social advancement is, and must be, strewn with broken friendships.

H. G. Wells (1866-1946)

To establish oneself in the world, one does all one can to seem established there already.

François, Duc de La Rochefoucauld (1613-1680)
French writer, moralist

The trouble with the rat-race is that even if you win, you're still a rat.

Lily Tomlin (b. 1939)
American comedy actress

SEE AMBITION; PROMOTION; Barrie on The SCOTS; SUCCESS; WINNING

Give and Take

Do unto the other feller the way he's like to do unto you an' do it fust.

Edward Noyes Westcott (1847-1898)
American novelist

Do not do unto others as you would that they should do unto you. Their tastes may not be the same.

George Bernard Shaw (1856-1950)

Abscond. To 'move' in a mysterious way, commonly with the property of another.
Ambrose Bierce (1842-1914)
American author

The thief. Once committed beyond a certain point he should not worry himself too much about not being a thief any more. Thieving is God's message to him. Let him try and be a good thief.
Samuel Butler (1835-1902)
English author

A thief believes everybody steals.
Ed (E. W.) Howe (1853-1937)
American journalist, novelist

A burglar who respects his art always takes his time before taking anything else.
O. Henry (1862-1910)
American short story writer

Crimine ab uno disce omnis.
From a single crime know the nation.
Virgil (70-19 BC)

Crimes of which a people is ashamed constitute its real history. The same is true of man.
Jean Genet (1910-1986)

Far more university graduates are becoming criminals every year than are becoming policemen.
Philip Goodhart (b. 1925)
British Conservative politician

When rich villains have need of poor villains, poor ones may make what price they will.
Borachio, *Much Ado About Nothing*
William Shakespeare (1564-1616)

If weakness may excuse, what murderer, what traitor, parricide, incestuous, sacrilegious, but may plead it? All wickedness is weakness.
John Milton (1608-1674)

SEE Shenstone on HONESTY; Mencken on POVERTY; Chesterton on PROPERTY; Fletcher on SIN; Emerson on VILLAINS

Crises

The time is out of joint. O cursed spite,
That ever I was born to set it right!
Hamlet, *Hamlet*
William Shakespeare (1564-1616)

There can't be a crisis next week. My schedule is already full.
Henry Kissinger (b. 1923)

The situation in Germany is serious but not hopeless; the situation in Austria is hopeless but not serious.
Austrian proverb
collected by
Franklin Pierce Adams (1881-1960)

When written in Chinese the word crisis is composed of two characters. One represents danger and the other represents opportunity.
John F. Kennedy (1917-1963)

Criticism

Criticism is the endeavour to find, to know, to love, to recommend, not only the best, but all the good, that has been known and thought and written in the world.
George Saintsbury (1845-1933)
British literary critic

Of all the cants which are canted in this canting world, – though the cant of hypocrites may be the worst, – the cant of criticism is the most tormenting!
Laurence Sterne (1713-1768)
English author

It is the nature of the artist to mind excessively what is said about him. Literature is strewn with the wreckage of men who have minded beyond reason the opinions of others.
Virginia Woolf (1882-1941)

A blind man will not thank you for a looking-glass.
18th century English proverb

You should not say it is not good. You should say you do not like it; and then, you know, you're perfectly safe.
J. M. Whistler (1834-1903)
American artist

On an occasion of this kind it becomes more than a moral duty to speak one's mind. It becomes a pleasure.
Oscar Wilde (1854-1900)

I like criticism, but it must be my way.
Mark Twain (1835-1910)

Do not use a hatchet to remove a fly from your friend's forehead.
Chinese proverb

To many people dramatic criticism must seem like an attempt to tattoo soap bubbles.
John Mason Brown (1900-1969)
American essayist

I find that when I dislike what I see on the stage I can be vastly amusing, but when I write about something I like I find that I am appallingly dull.
Sir Max Beerbohm (1872-1956)
British author

Your manuscript is both good and original; but the part that is good is not original, and the part that is original is not good.
Dr Samuel Johnson (1709-1784)

Eloquence

Ah, si je pouvais pisser comme il parle!
Georges Clemenceau (1841-1929)
French politician, Prime Minister
of David Lloyd George

The finest eloquence is that which gets things done; the worst is that which delays them.
David Lloyd George (1863-1945)
Welsh Liberal politician, Prime Minister

Genuinely good remarks surprise their author as well as his audience.
Joseph Joubert (1754-1824)
French essayist, moralist

In the midwives' phrase, a perfect conception with an easy delivery.
Alexander Pope (1688-1744)

L'art de la parenthèse est un des grands secrets de l'éloquence dans la Société.
The art of the parenthesis is one of the great secrets of eloquence in Society.
Nicolas-Sébastien Chamfort (1741-1794)
French writer, wit

To say that he was not at a loss for a word is one of the great understatements of all time. He was not at a loss for 500,000 words and we heard 'em, every one.
Cassandra (Sir William Connor) (1909-1967)
British journalist

He talked on for ever; and you wished him to talk on for ever.
William Hazlitt (1778-1830)
English essayist
of Coleridge

When a man gets talking about himself, he seldom fails to be eloquent and often reaches the sublime.
Josh Billings (1818-1885)
American humorist

SEE Inge, Junius on PERSUASION; Molière on SPEECHES

Embarrassment

Man is the only animal that blushes. Or needs to.
Mark Twain (1835-1910)

We never forgive those who make us blush.
Jean-François de La Harpe (1739-1803)
French poet, playwright

Emotion

Half our mistakes in life arise from feeling where we ought to think, and thinking where we ought to feel.
J. Churton Collins (1848-1908)
English author, critic, scholar

The advantage of the emotions is that they lead us astray.
Oscar Wilde (1854-1900)

'There are strings', said Mr Tappertit, '. . . in the human heart that had better not be wibrated'.
Barnaby Rudge
Charles Dickens (1812-1870)

The young man who has not wept is a savage, and the old man who will not laugh is a fool.
George Santayana (1863-1952)
American philosopher, poet

He is not affected by the reality of distress touching his heart, but by the showy resemblance of it striking his imagination. He pities the plumage, but forgets the dying bird.
Thomas Paine (1737-1809)
pamphleteer, revolutionary
of Edmund Burke

SEE Arnold on RELIGION

Empire

Not once or twice in our rough
island-story
The path of booty was the way
to glory.
anonymous

We seem, as it were, to have conquered and peopled half the world in a fit of absence of mind.
Sir J. R. Seeley (1834-1895)
English classicist, historian

If Germany is to become a colonising power, all I say is, 'God speed her!'. She becomes our ally and partner in the execution of the great purposes of Providence for the advantage of mankind.
W. E. Gladstone (1809-1898)
in 1885

With a hero at head, and a nation
Well gagged and well drilled and
well cowed,
And a gospel of war and damnation,
Has not Empire a right to be proud?
A. C. Swinburne (1837-1909)

To plunder, to slaughter, to steal, these things they misname empire; and where they make a wilderness, they call it peace.
Tacitus (c. 55-c. 120)
Roman historian
of the Romans

The reluctant obedience of distant provinces generally costs more than it [the territory] is worth.
Lord Macaulay (1800-1859)
English historian

The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it.
Joseph Conrad (1857-1924)

N

Nagging

Nagging is the repetition of unpalatable truths.

Edith, Lady Summerskill (1901-1980)
British Labour politician

Nationalism

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam.

John Milton (1608-1674)

No man has a right to fix the boundary of the march of a nation; no man has a right to say to his country – thus far shalt thou go and no further.

Charles Stewart Parnell (1846-1891)
Irish nationalist politician

Germany will either be a world power or will not be at all.

Adolf Hitler (1889-1945)
Mein Kampf

It is humiliating to remain with our hands folded while others write history. It matters little who wins. To make a people great it is necessary to send them to battle even if you have to kick their arses. That is what I shall do.

Benito Mussolini (1883-1945)
11 April 1940

Nations whose nationalism is destroyed are subject to ruin.

Colonel Muhammar Qaddafi (b. 1938)

After fifteen years of work I have achieved, as a common German soldier and merely with my fanatical will-power, the unity of the German nation, and have freed it from the death sentence of Versailles.

Adolf Hitler (1889-1945)
21 December 1941

The crazy combative patriotism that plainly threatens to destroy civilization is very largely begotten by the schoolmaster and the schoolmistress in their history lessons. They take the growing mind at a naturally barbaric phase and they inflame and fix its barbarism.

H. G. Wells (1866-1946)

SEE Aldington on PATRIOTISM

Nature

Anyone who has got any pleasure at all from nature should try to put something back. Life is like a superlative meal and the world is the maître d'hôtel. What I am doing is the equivalent of leaving a reasonable tip.

Gerald Durrell (b. 1925)
British conservationist and author

In nature there are neither rewards nor punishments – there are consequences.

R. G. Ingersoll (1833-1899)
American lawyer

However much you knock at nature's door, she will never answer you in comprehensible words.

Ivan Turgenev (1818-1883)

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the ages can.

William Wordsworth (1770-1850)

It is false dichotomy to think of nature *and* man. Mankind is that factor *in* nature which exhibits in its most intense form the plasticity of nature.

A. N. Whitehead (1861-1947)
British philosopher

All things are artificial, for nature is the art of God.

Sir Thomas Browne (1605-1682)
English physician, author

To be natural is to be obvious, and to be obvious is to be inartistic.

Oscar Wilde (1854-1900)

SEE Whistler on ART; Clark on BLOODSPORTS; Moore on LOVE; Huxley on MORALITY

The Navy

The royal navy of England hath ever been its greatest defence and ornament; it is its ancient

suffering for the most part, makes men petty and vindictive.

W. Somerset Maugham (1874-1965)

Few can believe that suffering, especially by others, is in vain. Anything that is disagreeable must surely have beneficial economic effects.

J. K. Galbraith (b. 1908)
American economist

There is one psychological peculiarity in the human being that always strikes one: to shun even the slightest signs of trouble on the outer edge of your existence at times of well-being . . . to try not to know about the sufferings of others and your own or one's own future sufferings, to yield in many situations, even important spiritual and central ones – as long as it prolongs one's well-being.

Alexander Solzhenitsyn (b. 1918)

One does not love a place less for having suffered in it.

Jane Austen (1775-1817)

How much atonement is enough? The bombing must be allowed as at least part-payment: those of our young people who are concerned about the moral problem posed by the Allied air offensive should at least consider the moral problem that would have been posed if the German civilian population had not suffered at all.

Clive James (b. 1939)
Australian critic, humorist

The only antidote to mental suffering is physical pain.

Karl Marx (1818-1883)

J'aime la majesté des souffrances humaines.
I love the majesty of human suffering.

Alfred de Vigny (1797-1863)
French poet, novelist, dramatist

SEE Byatt on GRIEF; Burke on REBELLION

Suicide

Je m'en vais enfin de ce monde, où il faut que le coeur se brise ou se bronze.
And so I leave this world, where the heart must either break or turn to lead.

Nicolas-Sébastien Chamfort (1741-1794)
French writer, wit
suicide note

The prevalence of suicide is a test of height in civilization; it means that the population is winding up its nervous and intellectual system to the utmost point of tension and that sometimes it snaps.

Havelock Ellis (1859-1939)
British psychologist

I take it that no man is educated who has never dallied with the thought of suicide.

William James (1842-1910)
American psychologist, philosopher

It is always consoling to think of suicide: in that way one gets through many a bad night.

Friedrich Nietzsche (1844-1900)

If you are of the opinion that the contemplation of suicide is sufficient evidence of a poetic nature, do not forget that actions speak louder than words.

Fran Lebowitz (b. 1951)
American journalist

There are many who dare not kill themselves for fear of what the neighbours will say.

Cyril Connolly (1903-1974)
British critic

Razors pain you;
Rivers are damp;
Acids stain you
And drugs cause cramp;
Guns aren't lawful;
Nooses give;
Gas smells awful;
You might as well live.

Dorothy Parker (1893-1967)
American humorous writer

A lover forsaken a new love may get,
But a neck when once broken can never be set.

William Walsh (1663-1708)
English poet

However great a man's fear of life . . . suicide remains the courageous act, the clear-headed act of a mathematician. The suicide has judged by the laws of chance – so many odds against one, that to live will be more miserable than to die. His sense of mathematics is greater than his sense of survival.

Graham Greene (b. 1904)

It is the role of cowardice, not of courage, to crouch in a hole, under a massive tomb, to avoid the blows of fortune.

Michel de Montaigne (1533-1592)
French essayist

Just as I shall select my ship when I am about to go on a voyage, or my house when I propose to take a residence, so I shall choose my death when I am about to depart from life.

Seneca (*c.* 5-65)
Roman writer, philosopher, statesman

Dear World, I am leaving you because I am bored. I am leaving you with your worries. Good luck.

George Sanders (1906-1972)
British actor
suicide note

SEE Webster on CONFESSIONS;

The dipsomaniac and the abstainer are not only both mistaken, but they both make the same mistake. They both regard wine as a drug and not a drink.

G. K. Chesterton (1874-1936)

Wine gives a man nothing. . . It only puts in motion what had been locked up in frost.

Dr Samuel Johnson (1709-1784)

There is a devil in every berry of the grape.

Qu'ran

I prefer the gout.

Lord Derby (1865-1948)
British administrator
on trying a South African port recommended for gout sufferers

It's a Naïve Domestic Burgundy without Any Breeding, But I Think You'll be Amused by its Presumption.

James Thurber (1894-1961)
American humorist, illustrator
cartoon caption

I often wonder what the Vintners buy
One-half so precious as the stuff
they sell.

from *The Rubáiyát of Omar Khayyám*
trans. Edward Fitzgerald (1809-1883)

Ah! bouteille, ma mie,
Pourquoi vous videz-vous?

Ah, bottle, my friend, why do you empty yourself?

Moliere (1622-1673)

Wine makes a man better pleased with himself; I do not say that it makes him more pleasing to others.

Dr Samuel Johnson (1709-1784)

SEE DRINK

Winning

Your first win is like making love and you enjoy it so much the first time that you want to do it again and again.

Nigel Mansell (b. 1953)
on winning South African Grand Prix soon after his British victory, 1985

I never thought myself beaten so long as I could present a front to the enemy. If I was beaten at one point I went to another, and in that way I won all my victories.

Duke of Wellington (1769-1852)

We will get everything out of her [Germany] that you can squeeze out of a lemon and a bit more. . . I will squeeze her until you can hear the pips squeak.

Sir Eric Geddes (1875-1937)
Scottish Conservative politician
on war reparations after the First World War

An intelligent victor will, whenever possible, present his demands to the vanquished in instalments.

Adolf Hitler (1889-1945)
Mein Kampf

Even victors are by victories undone.

John Dryden (1631-1700)

Thrusting my nose firmly between his teeth, I threw him heavily to the ground on top of me.

Mark Twain (1835-1910)

Une victoire racontée en détail, on ne sait plus ce qui la distingue d'une défaite.
A victory recounted in detail is hard to distinguish from a defeat.

Jean-Paul Sartre (1905-1980)

That is the whole secret of successful fighting. Get your enemy at a disadvantage; and never, on any account, fight him on equal terms.

Sergius, *Arms and the Man*
George Bernard Shaw (1856-1950)

You may have to fight a battle more than once to win it.

Margaret Thatcher (b. 1925)

Nothing except a battle lost can be half so melancholy as a battle won.

Duke of Wellington (1769-1852)

When in doubt, win the trick.

Edmond Hoyle (1672-1769)
English writer on cards

SEE Shakespeare on FOUL PLAY; Tomlin on GETTING ON; Khrushchev, Pitt on WAR

Wisdom

Some folks are wise, and some are otherwise.

Tobias Smollett (1721-1771)
Scottish novelist, surgeon

There is somebody wiser than any of us, and that is everybody.

Napoleon Bonaparte (1769-1821)

Every law which originated in ignorance and malice, and gratifies the passions from which it sprang, we call the wisdom of our ancestors.

Sydney Smith (1771-1845)
English clergyman, writer

The fear of the Lord is the beginning of wisdom.

Bible, Psalms

Truth from his lips prevailed with
double sway,
And fools, who came to scoff,
remained to pray.

Oliver Goldsmith (1728-1774)

It is the province of knowledge to speak, and it is the privilege of wisdom to listen.

Dr Oliver Wendell Holmes (1809-1894)
American writer, physician

Ref.
PN6081
.A53
1989
WH

THE CONCISE COLUMBIA DICTIONARY OF QUOTATIONS

Robert Andrews

Columbia University Press New York

GERMANY AND THE GERMANS

I—National Songs

1

This is the German's Fatherland,
Where wrath pursues the foreign band,
Where every Frank is held a foe,
And Germans all as brothers glow;
That is the land!
All Germany's thy Fatherland!
(Das ist des Deutschen Vaterland,
Wo Zorn vertilgt den wälschen Tand,
Wo jeder Franzmann heisset Feind,
Wo jeder Deutsche heisset Freund—
Das soll es sein!
Das ganze Deutschland soll es sein!)

ERNST MORITZ ARNDT, *Des Deutschen Vaterland.* (c. 1808)

O Germany! bright Fatherland!
O German love so true!
Thou sacred land, thou beauteous land,
We swear to thee anew!
Outlawed, each knave and craven shall
The crow and raven feed!
But we will to the battle all—
Revenge shall be our meed.
(O Deutschland, heil'ges Vaterland!
A deutsche Lieb und Treue!
Du hohes Land! Du schönes Land!
Dir schwören wir aufs neue;
Dem Buben und dem Knecht die Acht!
Der füttre Krähn und Raben!
So ziehn wir aus zur Hermannschlact
Und wollen Rache haben.)

ERNST MORITZ ARNDT, *Vaterlandslied.* (c. 1808)

2

Germany [stands for me] above all, above all the world! (Deutschland, Deutschland über Alles, über Alles in der Welt.)

A. H. HOFFMAN VON FALLERSLEBEN, *Deutschlandlied.* (1841) The melody was composed by Joseph Haydn, and is that of the old Austrian Imperial Anthem, the *Kaiserhymne.* It was first played 12 Feb., 1797. Popular as a marching song during World War I, it is amusing to recall that they also marched to "Weit ist der weg zurueck ins Heimatland, Weit, weit, weit," exactly the same meter and tune as the British soldiers' "Pack your troubles in the old kit bag and smile, smile, smile." "Austria above all" (*Oesterrich über Alles*) was the title of a pamphlet written in 1684 by P. W. von Hornich, and "Prussia above all" (*Preussen über Alles*) came from an unknown author in 1817. The third stanza of the *Deutschlandlied,* beginning" "Einigkeit und Recht und Freiheil (Unity and Right and Freedom), was proclaimed the official Anthem of the Federal Republic of Germany by President Theodore Heuss, 2 May, 1952. It runs as follows:

Unity and Right and Freedom
For the German Fatherland!
For this let all fraternally
Strive each with heart and hand!
Unity and Right and Freedom
Are the pledge of happiness.
Bloom in splendor of this happiness,
Germany, our Fatherland.
(Einigkeit und Recht und Freiheit
Für das deutsche Vaterland!
Danach lasst uns alle streben
Brüderlich mit Herz und Hand!
Einigkeit und Recht und Freiheit
Sind des Glückes Unterpfand.
Blüh im Glanze dieses Glückes,
Blühe, deutsches Vaterland!)

3

French and Russian they matter not,
A blow for a blow and a shot for a shot! . . .
We have one foe and one alone, England!
(Wir haben nur einen einzigen Feind,
England!)

ERNST LISSAUER, *Hassgesang Gegen England.* (1914) *For fuller quotation see* 2299c:4.

3a

I had a faithful comrade,
None better could you find;
The battle drum beat gaily,
He marched beside me daily,
And never fell behind.
(Ich hatt einen Kameraden,
Einen bessern findst du nit.
Die Tromme schlug zum Streite,
Er ging an meiner Seite
In gleichem Schritt und Tritt.

LUDWIG UHLAND, *Der Gute Kamerad.* (1915)

4

Dear Fatherland, no danger thine,
Firm stand thy sons to watch the Rhine!
(Lieb Vaterland, magst ruhig sein,
Fest stet und treu die Wacht am Rhein.
(1840)

II—Germany: Some Familiar Phrases

6

Our next war will be fought for the highest interests of our country and of mankind. . . . "World power or downfall" will be our rallying cry. (Weltmacht oder Niedergang.)

FRIEDRICH VON BERNHARDI, *Germany and the Next War.* Ch. 3. (1914)

7

Just for the word "neutrality," a word which in wartime had so often been disregarded—just for a scrap of paper, Great Britain is going to make war on a kindred nation who desires nothing better than to be friends with her.

THEOBALD VON BETHMANN-HOLLWEG, German Foreign Minister to Sir Edward Goschen, British Ambassador, 4 Aug., 1914. (Despatch by Sir Edward Goschen to British Foreign Office. *War Encyclopedia,* Govt. Printing Office, Washington, 1918)

I will do my duty as I see it, without regard to scraps of paper called constitutions.

KING WILHELM I of Germany, *Speech*, to the Prussian Diet, which had refused to grant appropriations. (*Harper's Weekly*, 26 March, 1887.)

For what this whirlwind all aflame?
This thunderstroke of hellish ire,
Setting the universe afire?
While millions upon millions came
Into a very storm of war?
For a scrap of paper.
(Pourquoi cette trombe enflammée
Qui vient foudroyer l'univers?
Cet embrasement de l'enfer?
Ce tourbillonnement d'armées
Par mille milliers de milliers?
—C'est pour un chiffon de papier.)

PÈRE HYACINTHE LOYSON, *Pour un Chiffon de Papier*. (Edward Brabrook, tr.)

1

Let us put Germany, so to speak, in the saddle! you will see that she can ride. (Setzen wir Deutschland, so zu sagen, in den Sattel! Reiten wird es schon können.)

BISMARCK, *Speech*, in the Parliament of the Confederation, 11 March, 1867.

We are not going to Canossa. (Nach Canossa gehen wir nicht.)

BISMARCK, *Speech*, in the Reichstag, May 14, 1872. It was to Canossa that Emperor Henry IV went to do three days' penance, barefoot, bareheaded, in the snow, before Pope Gregory VII, in January, 1077. Bismarck used the phrase at the beginning of the "Kulturkampf" contest with the Pope in 1872, to indicate that the revived German Empire would not surrender to the Papal claims. In the end the Pope won.

We Germans fear God, but nothing else in the world. (Wir Deutschen fürchten Gott, sonst aber Nichts in der Welt.)

BISMARCK, *Speech*, in the Reichstag, 1887.

BLOOD AND IRON, *see* WAR: DEFINITIONS.

2

German fury. (Furor teutonicus.)

LUCAN, *De Bello Civili*. Bk. i, l. 255.

Destroyed by German fury, rebuilt by American generosity.

WHITNEY WARREN, *Inscription*, for library at Louvain, Belgium. Removed, c. 1926, as the result of German pressure.

3 I beg that the small steamers . . . be spared if possible, or else sunk without a trace being left. (Spurlos versenkt.)

COUNT KARL VON LUXBURG, Chargé d'Affaires at Buenos Aires, *Telegram*, to the Berlin Foreign Office, 19 May, 1917.

If neutrals were destroyed so that they disappeared without leaving any trace, terror would soon keep seamen and travelers away from the danger zones.

PROF. OSWALD FLAMM, Berlin *Woche*. (See New York *Times*, 15 May, 1917.)

4

Der Kaiser auf der Vaterland
Und Gott on high, all dings gommand,
Ve too, ach, don'd you understandt?
Meinself—und Gott.

ALEXANDER MACGREGOR ROSE, *Kaiser & Co.* St. 1. First published in the Toronto *Herald* in 1897; recited by Captain Joseph Bullock Coghlan at a banquet at the Union League Club, New York, 21 April, 1899, on his return from the battle of Manila. Usually called, "Hoch der Kaiser." (See Stevenson, *Famous Single Poems*, p. 32.)

5

Shout! Let it reach the startled Huns!
And roar with all thy festal guns!
It is the answer of thy sons,
Carolina!

HENRY TIMROD, *Carolina*. Written in 1865, referring to Sherman's army. "Huns" became the popular name for the Germans in 1914.

6

Our German Fatherland to which I hope will be granted . . . to become in the future as closely united, as powerful, and as authoritative as once the Roman world-empire was, and that, just as in the old times they said, "Civis romanus sum," hereafter, at some time in the future, they will say, "I am a German citizen."

WILHELM II, *Speech*, Oct., 1900.

What was the old formula of Pan-Germanism? From Bremen to Bagdad, wasn't it?

WOODROW WILSON, *Address*, St. Louis, Mo., 5 Sept., 1919.

7

The Emperor's will is law. (Des Kaisers Wille ist des Gesetz.)

WILHELM II of Germany. (DAVIDSON, *Imperialization of Germany. Forum*, xxiii, 252.)

If any man dares impugn our right, then drive in with your mailed fist! (Dann fahre darein mit gepanzerter Faust.)

WILHELM II of Germany, to his brother, Prince Henry of Prussia, at Kiel, on the eve of the latter's departure in 1897, in command of the German expedition against China. See *Wilhelm II*, vol. ii, p. 80.

It will now be my duty to see to it that this place in the sun shall remain our undisputed possession.

WILHELM II, *Speech*, on the acquisition of Kiaochow, China, 18 June, 1901. Lebensraum (living room or space) became the equivalent Hitler slogan.

"That dog is mine," said those poor children; "that place in the sun is mine." Such is the beginning and type of usurpation throughout the earth. ("Ce chien est à moi," disaient ces pauvres enfants; "c'est là ma place au so'eil." Voilà le commencement et l'image de l'usurpation.)

PASCAL, *Pensées*. No. 295.

A German quarrel. (Querelle d'allemand.)

A French phrase for an unjust quarrel.

III—Germany: Praise and Criticism

8

Germany is the only country I have visited

where the hands of the men are better cared for than the hands of the women.
PRICE COLLIER, *Germany and the Germans*, p. 280.

The Germans since 1870 have taken the place of the English as the boors of Europe.
COLLIER, *England and the English*, p. 429.

1
The wee wee German Lairdie.
ALLAN CUNNINGHAM, *Jacobite Song*. Claimed by some authorities to be a traditional Scottish song long antedating Cunningham.

2
The Germans want to be governed. (Die Deutschen wollen regiert sein.)
THOMAS DAVIDSON, *The Imperialization of Germany*, quoting "the very patriotic rector of one of the chief German universities." (*Forum*, xxiii, 248.)

The German's wit is in his fingers.
GEORGE HERBERT, *Jacula Prudentum*.

3
They say ve for we, and wisy wersy.
THOMAS HOOD, *Up the Rhine*.

4
Think of the man who first tried German sausage.
J. K. JEROME, *Three Men in a Boat*. Ch. 14.

5
Little things make Germany a lovely place:
Small square fields where cabbages grow red,
Fire glowing golden on blue tiles,
Flowered cloth around a feather bed.
JOSEPHINE MILES, *Germany*.

6
If a man were drowning to-day he would have to shout for help in German.
SIR OSWALD MOSLEY, *Speech*, 1931. At a time when Germany was pleading for the cancellation of reparations.

7
It was a dictum of Porson, that "Life is too short to learn German"; meaning, I apprehend, not that it is too difficult to be acquired within the ordinary space of life, but that there is nothing in it to compensate for the portion of life bestowed on its acquirement.
THOMAS LOVE PEACOCK, *Gryll Grange*. Ch. 3.

8
Germans are honest men.
SHAKESPEARE, *Merry Wives of Windsor*, iv, 5, 73.

9
Ah, a German and a genius! a prodigy! Admit him.
SWIFT, his last words, referring to Handel.

10
Germany, the diseased world's bathhouse.
MARK TWAIN, *Autobiography*. Vol. i, p. 219.

GHOST

See also Spirits, Vision, Witch

11
Great Pompey's shade complains that we are slow,
And Scipio's ghost walks unaveng'd amongst us!
ADDISON, *Cato*. Act ii, sc. 1.

12
Then, like the last priest of a vanished nation,
The Shadow drew the cowl about its head,
And with a web-like hand made salutation,
And went back to the Dead
HERVEY ALLEN, *Shadow to Shadow*.

13
Ghosts, like ladies, never speak till spoke to.
R. H. BARHAM, *The Ghost*.

14
Horrid apparition, tall and ghastly,
That walks at dead of night, or takes his stand
O'er some new-open'd grave; and (strange to tell!)
Evanishes at crowing of the cock.
ROBERT BLAIR, *The Grave*, l. 67.

15
Where Entity and Quiddity,
The ghosts of defunct bodies, fly.
BUTLER, *Hudibras*. Pt. i, canto i, l. 145.

16
Are we not Spirits, that are shaped into a body, into an Appearance; and that fade away again into air and Invisibility? Oh, Heaven, it is mysterious, it is awful to consider that we not only carry a future Ghost within us; but are, in very deed, Ghosts!
THOMAS CARLYLE, *Sartor Resartus: Natural Supernaturalism*.

17
He flits across the stage a transient and embarrassed phantom.
BENJAMIN DISRAELI, *Endymion*. Ch. 3.

18
By midnight moons, o'er moistening dews,
In habit for the chase arrayed,
The hunter still the deer pursues,
The hunter and the deer—a shade!
PHILIP FRENEAU, *The Indian Burying-Ground*. (1787)

Now o'er the hills in chase he flits,
The hunter and the deer a shade!
THOMAS CAMPBELL, *O'Connor's Child*. St. 4. (1809) Campbell's appropriation of Freneau's line is one of the most barefaced in literary history.

Fond man! the vision of a moment made!
Dream of a dream! and shadow of a shade!
EDWARD YOUNG, *Paraphrase on Part of the Book of Job*, l. 187.

A hunter of shadows, himself a shade.
HOMER, *Odyssey*. Bk. xi, l. 574. Referring to Orion. *See also under* SHADOW.

19
At first cock-crow the ghosts must go
Back to their quiet graves below.
THEODOSIA GARRISON, *The Neighbors*.

20
O'er all there hung a shadow and a fear;
A sense of mystery the spirit daunted,
And said as plain as whisper in the ear,
The place is Haunted.
THOMAS HOOD, *The Haunted House*.

PN6081
.57
1967
WHRC

THE HOME BOOK OF QUOTATIONS

Classical and Modern

SELECTED AND ARRANGED BY

BURTON STEVENSON
Editor *The Home Book of Verse*

I can tell thee where that saying was born
SHAKESPEARE, *Twelfth Night*
Act i, sc. 5, l. 9

TENTH EDITION

DODD, MEAD & COMPANY
NEW YORK

GENIUS also see TALENT

Every man of genius sees the world at a different angle from his fellows.
HAVELOCK ELLIS, quoted in *Columbia Forum,* Winter 1969

Evidently one characteristic of genius is to search for relevance in the apparently commonplace and frivolous.
DAVID ELKIND, *New York Times,* May 26, 1968

A man possesses talent; genius possesses the man.
ISAAC STERN, "Previn and the Pittsburgh," PBS, Apr. 23, 1978

Genius is a spiritual greed.
V. S. PRITCHETT, *The Mythmakers,* 1979

Give me a condor's quill! Give me Vesuvius's crater for an inkstand!
HERMAN MELVILLE, *Moby-Dick,* 1851

When I am finished painting, I paint again for relaxation.
PABLO PICASSO, quoted in Françoise Gilot, *Life with Picasso,* 1964

I don't know why God or gods, or whoever it was, selected me to be the vessel. Believe me, this is not humility, false modesty; it is simply amazement.
WILLIAM FAULKNER, letter to Joan Williams, 1953, *Selected Letters of William Faulkner,* Joseph Blotner, ed., 1977

The average underdeveloped mind thinks that any genius is weird.
EDWARD J. DALY, interview in *Newsweek,* Apr. 23, 1979

Before I was a genius, I was a drudge.
IGNACE PADEREWSKI, quoted in *Writer's Digest,* Apr. 1967

GERMANS/GERMANY

People without nuances.
JOSEPH GOEBBELS, *The Secret Conferences of Dr. Goebbels,* Willi A. Boelcke, ed., 1970

I've never met a relaxed German.
HEINRICH BÖLL, quoted in *Time,* May 21, 1973

How can you expect the Germans to revolt when they don't even dare walk on the grass?
JOSEPH STALIN, quoted in *Newsweek*, Sept. 13, 1965

As soon as six or seven Germans arrived in any place they founded a choir or singing group almost as quickly as they built a brewery.
RICHARD O'CONNOR, *The German-Americans*, 1968

When you start a sentence in German, you have to know in the beginning what the end will be.
OTTO FRIEDRICH, *Before the Deluge*, 1972

GHETTOS also see BLACKS

The section of the niggers where a nickel costs a dime.
LANGSTON HUGHES, quoted in *Vital Speeches*, Sept. 15, 1970

Six blocks of cruelty.
NTOZAKE SHANGE, *For Colored Girls Who Have Considered Suicide* (drama), 1975

It's a kind of concentration camp, and not many people survive it.
JAMES BALDWIN, *A Rap on Race*, 1971

You mustn't forget that the key feature of living in an oppressed condition is the assassination of all hope.
LIVINGSTON WINGATE, quoted in *Newsweek*, Apr. 19, 1971

You can view our communities as war-torn areas. And our people as those who view the police and other authorities as occupying forces.
ARTHUR BARNES, interview in *New York Post*, Aug. 14, 1975

Living in a frustrating, stress-inducing environment like a ghetto every day of your life makes many people walking powder kegs. There's a pent-up rage that isn't ventilated elsewhere; when something happens to trigger that rage, it can be murderous.
DR. LAMAURICE GARDNER, quoted in *Newsweek*, Jan. 1, 1973

Form is everything in the ghetto and substance is nothing—it's not what you say, man, it's how you lay it down that counts.
REGINALD BRAGONIER, JR., *New York Times*, Sept. 7, 1975

PN6081
.L48
NH

The Quotable Quotations Book

Compiled by Alec Lewis

THOMAS Y. CROWELL, Publishers
New York · Established 1834

LIBRARY OF CONGRESS CATALOGING IN PUBLICATION DATA

35.00

5 I am not in the giving vein to-day.
William Shakespeare (1564–1616) English dramatist. *Richard III*, IV:2

GENIUS

See also talent, talent and genius

1 Genius is an infinite capacity for taking pains.
Proverb

2 Genius (which means transcendent capacity of taking trouble, first of all).
Thomas Carlyle (1795–1881) Scottish historian and essayist. *Frederick the Great*, Vol. IV, Ch. 3

3 Great Wits are sure to Madness near alli'd
And thin Partitions do their Bounds divide.
John Dryden (1631–1700) British poet and dramatist. *Absalom and Achitophel*, I

4 Genius is one per cent inspiration and ninety-nine per cent perspiration.
Thomas Edison (1847–1931) US inventor. Attrib.

5 True genius walks along a line, and, perhaps, our greatest pleasure is in seeing it so often near falling, without being ever actually down.
Oliver Goldsmith (1728–74) Irish-born British writer. *The Bee*, 'The Characteristics of Greatness'

6 Most of the knowledge and much of the genius of the research worker lie behind his selection of what is worth observing. It is a crucial choice, often determining the success or failure of months of work, often differentiating the brilliant discoverer from the . . . plodder.
Alan Gregg (1890–1957) *The Furtherance of Medical Research*

7 The true genius is a mind of large general powers, accidentally determined to some particular direction.
Samuel Johnson (1709–84) British lexicographer. *Lives of the English Poets*, 'Cowley'

8 A genius! For thirty-seven years I've practiced fourteen hours a day, and now they call me a genius!
Pablo Sarasate (1844–1908) Spanish violinist and composer. On being hailed as a genius by a critic. Attrib.

9 When a true genius appears in the world, you may know him by this sign, that the dunces are all in confederacy against him.
Jonathan Swift (1667–1745) Irish-born Anglican priest and writer. *Thoughts on Various Subjects*

GERMANY

See also Europe, Hitler, Nazism, World War II

1 Hamelin Town's in Brunswick,
By famous Hanover city;
The river Weser, deep and wide,
Washes its wall on the southern side;
A pleasanter spot you never spied.
Robert Browning (1812–89) British poet. *The Pied Piper of Hamelin*

2 Don't let's be beastly to the Germans.
Noël Coward (1899–1973) British dramatist. *Title of song*

3 *Deutschland, Deutschland über alles.*
Germany, Germany before all else.
Heinrich Hoffmann von Fallersleben (1798–1876) German poet. German national anthem

4 Germany will be either a world power or will not be at all.
Adolf Hitler (1889–1945) German dictator. *Mein Kampf*, Ch. 14

5 How appallingly thorough these Germans always managed to be, how emphatic! In sex no less than in war – in scholarship, in science. Diving deeper than anyone else and coming up muddier.
Aldous Huxley (1894–1964) British novelist.

6 All free men, wherever they may live, are citizens of Berlin. And therefore, as a free man, I take pride in the words *Ich bin ein Berliner.*
John Fitzgerald Kennedy (1917–63) US statesman. Speech, City Hall, West Berlin, 26 June 1963

7 The German Empire has become a world empire.
Wilhelm II (1859–1941) King of Prussia and Emperor of Germany. Speech, Berlin, 18 Jan 1896

8 America . . . is the prize amateur nation of the world. Germany is the prize professional nation.
Woodrow Wilson (1856–1925) US statesman. Speech, Aug 1917. *Mr Wilson's War* (John Dos Passos), Pt. III, Ch. 13

GIBBON, Edward

(1737–94) British historian whose monumental *The History of the Decline and Fall of the Roman Empire* (1776–88) caused considerable controversy for its treatment of Christianity.

Quotations about Gibbon

1 Gibbon is an ugly, affected, disgusting fellow, and poisons our literary club for me. I class him among infidel wasps and venomous insects.
James Boswell (1740–95) Scottish lawyer and writer. *Diary*, 1779

2 Johnson's style was grand, Gibbon's elegant. Johnson marched to kettle-drums and trumpets. Gibbon moved to flutes and hautboys.
George Colman the Younger (1762–1836) British dramatist. *Random Records*

Quotations by Gibbon

3 To the University of Oxford I acknowledge no obligation; and she will as cheerfully renounce me for a son, as I am willing to disclaim her for a mother. I spent fourteen months at Magdalen College: they proved the fourteen months the most idle and unprofitable of my whole life.
Autobiography

4 Crowds without company, and dissipation without pleasure.
Referring to London. *Autobiography*

5 The romance of *Tom Jones*, that exquisite picture of human manners, will outlive the palace of the Escurial and the imperial eagle of the house of Austria.
Autobiography

6 The various modes of worship, which prevailed in the Roman world, were all considered by the people as equally true; by the philosopher, as equally false; and by the magistrate, as equally useful. And thus toleration produced not only mutual indulgence, but even religious concord.
Decline and Fall of the Roman Empire, Ch. 2

7 The principles of a free constitution are irrecoverably lost, when the legislative power is nominated by the executive.
Decline and Fall of the Roman Empire, Ch. 3

8 His reign is marked by the rare advantage of furnishing very few

Ref.
PN6081
.M29a
WH

• THE MACMILLAN DICTIONARY OF QUOTATIONS

MACMILLAN PUBLISHING COMPANY New York

PN6405
.S8
WH

THE MACMILLAN BOOK OF PROVERBS, MAXIMS, and Famous Phrases

Formerly entitled *The Home Book of Proverbs, Maxims, and Familiar Phrases*

SELECTED AND ARRANGED BY
BURTON EGBERT STEVENSON
Editor *The Home Book of Verse, The Home Book of Quotations, The Home Book of Shakespeare Quotations*

Though old the thought and oft exprest,
'Tis his at last who says it best.
JAMES RUSSELL LOWELL, *For an Autograph.*

THE MACMILLAN COMPANY
NEW YORK

entler one needs only to grow old.
ur alt werden, um milder zu sein.)
rüche in Prosa. (1819)

thing in the world will over-
ongest. (T'ien hia' chi jeu ch'i
ia chi chi' chien.)
ao-teh-king (*The Way of Virtue*),
c. 550 B.C.) Old, tr.
ntle is to be invincible. (Sheu jeu
)
ao-teh-king. Sec. 52.
ings victory to him who attacks,
him who defends. (Ts'z' 'i chen'
'sheu tseh liu'.)
ao-teh-king. Sec. 67.
l blunt the sharpest sword.
. Ch. 4, Apologue 15. (c. 1257)

GEORGE

ıd like a lion on a cheese-grater.
ἑαυ' ἐπὶ τυροκνήστιδος.)
ES, *Lysistrata*, l. 231. (412 B.C.) A
er was a knife with bronze or
dle, on which figures of animals
ı carved.
who is euer on horsebacke, yet

Euphues (Arber), p. 125. (1579)
ıu wilt use them as saint George
who is euer on his back but neuer

Euphues, p. 186.
t . . . like St. George, which is
eback and never rides.
H, *Sermons*, ii, 32. (c. 1585)
rge, they are always mounted, but

HE, *Pierce Penilesse*. (1592)
hat swing'd the dragon, and e'er

e back at mine hostess' door.
King John, ii, 1, 288. (1596)
S. Georges statue, euer on horse-
r riding.
MS, *Works*, p. 358. (1630)
ell doing; be not like St. George,
ı-horseback, and never rides on.
or Richard's Almanack, 1738.

it, he is the man of years.
George, il est l'homme d'age.)
FRANCE, referring satirically to
inister, Cardinal Georges d'Am-
00) *See* SLAUGHTER, *Two Chil-*
Paris, p. 233. Translated into
g as meaning "Let the other fel-
The traditional explanation in
based on "George" as a name
ressing Pullman porters.
it—let George do it.
The Black Thumb, p.221.(1942)
iliar with the fine old slogan,
it."
JSE, *Money in the Bank*, p. 165.

1
Sainct George to borrowe,
Ye shall have schame and sorrowe.
JOHN SKELTON, *The Doughty Duke of Albany*, l. 506. (1529) Saint George being security for one's good faith.
Now sent George to borowe, let us set forward.
EDWARD HALL, *Chronicle*, l. 416. (1548)
Sainct George to borow, our Ladies Knight.
UDALL, *Roister Doister*. Act iv, sc. 8. (1566)

GERMANY AND THE GERMANS

2
Let us set Germany, so to speak, in the saddle. It will soon know how to ride.
OTTO VON BISMARCK, *Speech*, in the North-German Reichstag, 11 March, 1867.

3
An Anglo-Saxon is a German that's forgot who was his parents.
F.P.DUNNE, *Decline of National Feeling*.(1900)
All a German knows is what some wan tells him.
F. P. DUNNE, *Education of the Young*. (1900)

4
Austria over all, if it only will. (Oesterreich über Alles wann es nur will.)
P. W. VON HORNICK. Title of pamphlet published in 1684.
Germans, Germany over all, over all the world. (Deutschland, Deutschland über Alles, über Alles in der Welt!)
A. H. HOFFMAN VON FALLERSLEBEN, *Das Lied der Deutschland*. First published in 1841, this song became very popular with the German troops as a marching song during the first World War.

5
German fury. (Furor teutonicus.)
LUCAN, *De Bello Civili*. Bk. i, l. 255. (c. A.D. 60) The French have a proverbial phrase, "Querelle d'Allemand" (A German quarrel), meaning an unjust quarrel.
In all the maritime regions of Western Europe the churches resounded daily with one doleful addition to the litany: "From the fury of the Danes, good Lord, deliver us."
ELSIE THALHEIMER, *History of England*, p. 26. (1875) Referring to the Danish invasions.
Furore Teutonico Diruta; Dono Americano Restituta. (Destroyed by German fury; restored by American generosity.)
WHITNEY WARREN, *Inscription*, for the library at Louvain, Belgium, destroyed by the Germans in 1914, and rebuilt after the war by American contributions. Warren was the architect of the new building, but his inscription was rejected, after long debate, and a milder one substituted.

6
Ile have them wall all Iermany with brasse.
MARLOWE, *Dr. Faustus*, l. 116. (1604)

7
Der Kaiser auf der Vaterland
Und Gott on high, all dings gommand,
Ve two, ach, don'd you understandt?
Meinself—und Gott.
ALEXANDER MACGREGOR ROSE, *Kaiser & Co.* First published in the Toronto *Herald* in 1897. Usually called, "Hoch der Kaiser." *See* STEVENSON, *Famous Single Poems*, p. 32.

8
Dear Fatherland, no danger thine
Firm stand thy sons to watch the Rhine!
(Lieb Vaterland, magst ruhig sein,
Fest stet und treu die Wacht am Rhein!)
MAX SCHNECKENBURGER, *Die Wacht am Rhein*. (1840)

9
The Northern-man, whose wit in's fingers settles.
JOSHUA SYLVESTER, tr., *Du Bartas' Divine Weekes and Workes*. Wk. ii, day 2. (1605)
The Germanes have their wit at their fingers ends.
THOMAS CORYAT, *Crudities*, ii, 81. (1611)
The German's wit is in his fingers.
HERBERT, *Jacula Prudentum*. No. 37. (1640)
The Germanes have their wits at their fingers ends, viz., are good artificers.
JAMES HOWELL, *Proverbs: Ital.-Eng.*, p. 17. (1659) The French say, "Les Allemands ont l'esprit aux doigts."

10
A German can grind corn on the butt of his hatchet, as the proverb puts it.
TOLSTOY, *War and Peace*. Vol. i, pt. i, ch. 16. (1865) Dole, tr.

GETTING

11
After great getters come great spenders.
THOMAS BELL, *Survey of Popery*. Pt. i, bk. 2, ch. 4 (1596)
Narrowly gathered, widely spent.
JAMES KELLY, *Scottish Proverbs*, p. 257. (1721)
How many a hand weak in getting is prodigal in spending.
BURCKHARDT, *Arabic Proverbs*. No. 567. (1817)

12
Getting is got by getting—we know the saw.
S. V. BENÉT, *Western Star*. Bk. i, l. 79. (1943)

13
What he gets, he gets out of the fire.
JOHN RAY, *English Proverbs*, p. 246. (1678)

14
Revolve the Getter's Joy, the Loser's Pain,
And think if it be worth thy while to gain.
NICHOLAS ROWE, tr., *Pythagoras' Golden Verses*, 44. (1707)

II—Getting and Keeping

15
He who gets doth much, but he who keeps doth more.
H.G.BOHN,*Handbook of Proverbs*,p.399.(1855)

16
A warie keeper is better than a careful getter.
COTGRAVE, *Dictionary: Amasseur*. (1611)

17
There is paine in getting, care in keeping, and griefe in losing riches.
THOMAS DRAXE, *Bibliotheca*, p. 181. (1633)
Pains to get, care to keep, fear to lose.
HERBERT, *Jacula Prudentum*. No. 973. (1640)

Such is the patriot's boast, where'er we roam,
His first, best country ever is at home.
GOLDSMITH, *The Traveller*, l. 73. (1764)

In happy homes he saw the light
Of household fires gleam warm and bright.
H. W. LONGFELLOW, *Excelsior*. (1841)

1
"She made home happy!" these few words I read
Within a churchyard, written on a stone.
HENRY COYLE, *She Made Home Happy*. (c. 1890)

2
Euery groome is a king at home.
JOHN DAVIES, *The Scourge of Folly*, p.42.(1611)

Every one is a king in his own house.
RANDLE COTGRAVE, *Dictionary: Roy*. (1611)
An Icelandic proverb says, "Halr er heima hverr" (Every man is master at home)

3
Sacred and happy homes . . . are the surest guarantees for the moral progress of a nation.
HENRY DRUMMOND, *The Ascent of Man*, p. 390. (1894)

Look well to the hearthstone; therein all hope for America lies.
CALVIN COOLIDGE, *Speech of Acceptance*, 27 July, 1920.

4
Many a man himself and country well hath served 'neath alien skies;
Many a man, at home abiding, from his rut hath failed to rise.
(Multi suam rem bene gessere et publicam patria procul; | multi, qui domi aetatem agerent, propterea sunt inprobati.)
ENNIUS, *Medea*. (c. 175 B.C.) Quoted by CICERO, *Ad Familiares*, vii, 6.

Wit must he have who wanders, but at home all is easy.
SAEMUND (?), *Poetic Edda: Hovamol*. St. 5. (c. 900)

Home-keeping youth have ever homely wits.
SHAKESPEARE, *The Two Gentlemen of Verona*, i, 1, 2. (1594)

He that lives at home, sees nothing but home.
NICHOLAS BRETON, *Works*, ii, 7. (1618) Cited as a proverb. The Japanese say, "The frog in the well knows nothing of the great sea."

How much a dunce that has been sent to roam
Excels a dunce that has been kept at home.
WILLIAM COWPER, *The Progress of Error*, l. 415. (1780) But there are many other proverbs to the effect that he who goes abroad an ass will return an ass. *See under* TRAVEL.

I hold by the true saying "untravelled youths have ever homely wits."
WALTER SCOTT, *Familiar Letters*, ii, 134. (1822)

5
'Tis joy to him that toils, when toil is o'er,
To find home waiting, full of happy things.
(εἰσιόντι δ' ἐργάτῃ
θύραθεν ἡδὺ πάνδον εὑρίσκειν καλῶς.)
EURIPIDES, *Electra*, l. 76 (c 430 B.C.) Murray, tr

6
It takes a heap o' livin' in a house t' make it home.
EDGAR A. GUEST, *Home*. (1916)

To begin with, it takes a heap o' payin'.
OGDEN NASH, *A Heap o' Livin'*. (1935)

7
Germany is my spiritual home.
VISCOUNT HALDANE, *Remark*. (c. 1910) See his *Autobiography*, p. 285.

One's spiritual home. The country to which one is most akin and towards which one feels the profoundest sympathy, esp. if it is not one's own country: . . . owing to the stir made by the [Lord Haldane's] statement, the phrase became very widely known.
PARTRIDGE, *Dictionary of Clichés*. (1942)

8
Nothing is more dishonorable than to be a pilgrim in one's own home. (Nihil turpius quam domi esse peregrinum.)
GABRIEL HARVEY, *Note*, written in Llwyd's *Breviary of Britayn*. (c. 1600)

I'm now no more than a mere lodger in my own house.
GOLDSMITH, *Good-Natured Man*. Act i. (1768)

The largest part of mankind are nowhere greater strangers than at home.
S. T. COLERIDGE, *Table Talk*. (c. 1830)

9
Wherever we feel at home, there we are at our ease.
HAZLITT, *Characteristics*. No. 111. (c. 1821)

Any old place I can hang my hat is home sweet home to me.
WILLIAM JEROME. Title of popular song. (1901)

Home is anywhere for me.
JOHN G. NEIHARDT, *Outward*. (1908)

HOME IS WHERE YOU ARE WELL OFF, *see under* COSMOPOLITAN.

10
I'd leave ma happy home for you.
WILL A. HEELAN. Title of popular song. (1899)

I wouldn't leave my home if I were you.
ANDREW B. STERLING. Title of popular song. (1899)

I left my old Kentucky home for you.
WILLIAM JEROME. Title of popular song. (1912)

11
First of all get a house and a woman and an ox for the plough. (οἶκον μὲν πρώτιστα γυναῖκά τε βοῦν τ' ἀροτῆρα.)
HESIOD, *Works and Days*, l. 405. (c. 80 B.C.) Hesiod's prescription for avoiding hunger and paying one's debts. He adds that he means a slave woman, not a wife, so that she can follow the plough. His second prescription is not to put off till tomorrow what you should do today. ARISTOTLE, *Politics*, i, 1, 6, quotes the first precept, and adds that the ox serves instead of a servant for the poor.

Home and a pleasing wife. (Domus et placens | uxor.)
HORACE, *Odes*. Bk. ii, ode 14, l. 21. (23 B.C.)

Foure things ought alwayes to be at home, The Henns nest, the chimney, the cat, and the good

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release April 29, 1992

REMARKS BY PRESIDENT BUSH
AND PRESIDENT VON WEIZSACKER OF GERMANY
IN EXCHANGE OF TOASTS

The State Dining Room

8:30 P.M. EDT

THE PRESIDENT: Ladies and gentlemen. President and Mr. von Weizsacker, Barbara and I are just delighted, we are honored to welcome you here as the first President of a united Federal Republic of Germany. You are known the world over as a man who embodies the values that have made Germany's unity and democracy a source of hope to the world.

President von Weizsacker: Throughout an era of division, you constantly stood for unity -- the unity of the German people, the unity of Europeans, East and West, and the unity and brotherhood, before God, of all mankind.

We are also honored that Foreign Minister Genscher, who just announced that he is stepping down from the position he's held with such distinction for 18 years, is with us, together with Mrs. Genscher. Hans-Dietrich, now, where is he? I'm looking, looking, looking. Over here. (Laughter.) Hans-Dietrich, thank you, sir, for your fantastic service, for your friendship and for all you have done for our common good. We are delighted that you are with us. (Applause.)

To all our German friends, let me say that we rejoiced with you a year and a half ago as Germany was united once more in peace and freedom. At midnight, the exact moment when two countries became one, Berlin's liberty bell pealed triumphantly. And we were proud to share in the glory of that moment since the bell, a replica of our own Liberty Bell, was a gift from the American people offered in friendship and support.

Mr. President, those half million people crowded around the Reichstag that night will always remember the words that you proclaimed as the bell rang. And here it is: "We want to serve world peace in a united Europe." Americans thrilled with you at that moment, we really did. And German unification, which for so long seemed so far away, so distant, was but one of the German miracles we've seen in our lifetimes.

There is, of course, Germany's legendary economic miracle. But I'm thinking of something else: your country's moral revival of the patience and spirit of reconciliation that it took to create a climate of cooperation in a Europe burdened with bitterness.

Just as Germany has transcended and triumphed over its past, so has the German-American relationship shed the burdens that were history's legacy. A United Germany, champion of a more united Europe now stands as our partner in leadership. Together, we have achieved our common goal of a Germany united in peace and freedom.

But our partnership did not end with that; to the contrary. Now that we are free of the dangers and divisions of Europe's Cold War confrontation, the German-American partnership has really just begun. And the world around us has changed almost beyond recognition. And we cannot know precisely where these revolutionary changes will take us. But this we do know: Our principles have not

changed, for they have been proven right. And we are confident, for our shared values and unity of purpose have guided us through our past and will continue to guide us in our future.

Barbara and I speak proudly for this country when we call on everyone here to celebrate the promise our relationship holds. It's a relationship that this city, led by the Kennedy Center, whose Mr. Jim Wolfensohn is with us tonight -- is commemorating with an unprecedented salute to 300 years of German culture, a festival under our joint patronage.

Now, in that spirit of cultural excellence, we have a present for you. There's a slogan in America -- and it's particularly appropriate during a political year -- (laughter) -- "If you want a friend, get a dog." (Laughter.) And so in the spirit of enduring friendship, we'll give you the translation -- the German translation. And I will now read it to you -- (translation in German.) (Laughter and applause.)

And may I suggest that we all raise our glasses: To unity, to freedom, to the new Germany. And to the long life and good health of our honored friend, President von Weizsacker and his wife, Mrs. von Weizsacker. To your health, sir, and to the great friendship between Germany and the United States.

(A toast is offered.) (Applause.)

PRESIDENT VON WEIZSACKER: Mr. President, Mrs. Bush, honored guests. Thank you very much for your moving words of welcome, for this evening's invitation to the White House, and for the hospitality in America which you and Mrs. Bush and the American people are affording us.

Thank you also, Mr. President, for your kind words at the address of our foreign minister. It's not an appropriate moment for me to talk to Heir Genscher here, but I may say your words are an honor for my country and its foreign policy.

I can already feel the spell which the special charm attached to this part of the city of Washington has cast upon me -- particularly living at Blair House with its art treasures, its history, and its location, right opposite the White House. And if I think of this wonderful morning, this beautiful weather, this really sparkling atmosphere, I think we will all never forget that.

Taking a stroll around Lafayette Square this afternoon, I stood just a short distance from where we are rejoicing, this lovely dinner party, in front of the statue of General von Steuben, probably better known here as General von Steuben. (Laughter.) The inscription says that he left Germany to help the young and revolutionary America shake off its colonial yoke and obtain liberty.

By that impressive monument, Mr. President, you and your nation are doing honor to a single German who came to America's help in the hour of need. Tonight, Mr. President, more than 200 years later, being your guest at this gracious mansion, my wife and I, and with us the whole German nation, we are restricted to mere words to honor the man who, in the continuity of his predecessors and with the commitment of the whole American nation stood by Germany and helped her to overcome destruction and dismemberment and to achieve unity and freedom and peace.

Now, talking about Lafayette, a citizen of your first ally, and Steuben and Americans, may I add another very personal note: Sometimes, we Germans get asked over here whom, in the bottom of our hearts, we actually prefer -- the French or the Americans. (Laughter.) Some even claim that I am personally an example of those Germans who prefer the French. The reason for that suspicion is a very simple one. Let me explain:

When we refer to America, we often say Uncle Sam. Now, there's a comparable habit between the Germans and the French: The name of Marianne serves as synonym for France. Now, I proudly profess that precisely that name, Marianne, happens to be the first name of my choice of life, sitting right next to you, Mr. President. (Laughter.) But may I beg your indulgence in the light of another part of the same truth. Whenever, in the inner circle of her friends, we wanted to express our warm admiration for Marianna. We used to call her by another name which, Mr. President, you and I will agree has a very special name to you. And that name was Barbara. (Laughter.) So you will believe me, I always admire America in general and in particular. (Laughter.)

Ladies and gentlemen, may I now invite you to raise your glasses with me to the prosperity of the great American nation, to the strengthening of American-German friendship, to the good health of Mrs. Bush and to the man who stands for the historically singular success of our time, to the President of the United States of America.

(A toast is offered.) (Applause.)

END 8:36 P.M. EDT

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release April 29, 1992

REMARKS BY THE PRESIDENT
AT ARRIVAL CEREMONY FOR
PRESIDENT VON WEIZSACKER OF GERMANY

The South Grounds

10:12 A.M. EDT

THE PRESIDENT: President and Mrs. von Weizsacker, Minister and Mrs. Genscher, distinguished members of the German delegation, on behalf of the American people, let me warmly welcome you to the United States and to Washington on this beautiful spring day. Barbara and I hope you have a productive and an enjoyable visit, and we're especially happy that you'll spend a few days in our hometown of Houston, Texas.

Mr. President, your presence doubly honors us. Not only is this your first state visit here, but I'm told that it is your first state visit to any country since the triumphant reunification one and a half years ago. Your presence here is testimony to the enduring ties that exist between our lands and our people. The German-American relationship has grown even stronger through Cold War and post-Cold War cooperation, drawing our two peoples even more closely together.

You come at a pivotal time for our two countries and, indeed, the entire world. Forty-five years ago at an equally pivotal time, some in the United States said that we should turn inward, turn our backs on our defeated adversaries. And we did not. Instead we committed ourselves to democracy's success, helping Europe, helping Germany and its fledgling democracy. What a wise decision that was -- committing ourselves to a continuing global role and making an investment in German democracy.

And today we see the fruits of that decision -- united Germany, a model of democracy for the whole world, and certainly a reliable friend and partner for the United States of America. Today Germany and the U.S. face a similar decision, as the peoples of Russia and the other new states seek to follow the countries of Central and Eastern Europe in building democracy in free markets. Germany and America in partnership are committed to supporting those who are struggling with the legacy of a defeated communist system, and making an investment in their democratic future.

Those who would ask why this is the right course need only look at a United Germany. Once our adversary, now our close friend, now our partner in leadership.

Mr. President, three years ago I accompanied Chancellor Kohl on a visit to your beautiful Rhineland city of Mainz. And there I spoke of how, together, we could build a Europe, whole and free; at peace with itself, because lasting security comes not from tanks, troops or barbed wire, it is built on shared values and agreements that link free people. I believed that in Mainz and I believe it just as firmly today.

United Germany is a key partner for the United States in promoting democracy and economic reform in Eastern Europe and the former Soviet Union. You are our partner in building a more united

and cooperative Europe. And in that spirit, we strongly welcome German involvement in global affairs. Strong German-American cooperation is fully compatible with development of a more unified Europe; a goal that the United States has consistently supported over the years, just as unequivocally as we supported a united Germany.

As our world looks ahead to the coming century, I want to state this point as clearly as I can: The United States is firmly committed to remaining a world leader. We will play an active role in securing peace, security and prosperity in Europe and in our transatlantic community. We must work together to overcome differences, to drive down barriers to free and fair trade, to achieve in the GATT negotiations agreements that will secure for all nations a new prosperity.

Mr. President, you, sir, have play a vital role in this. You've made it your task to help reconcile former adversaries, to overcome the antagonisms of the past, and to heal the wounds of division and strife. In a time of upheaval and rapid change, you've provided your countrymen with firm, moral leadership. And you've helped them come to terms with the twin catastrophes of dictatorship and division that befell Germany this century.

And now, the German nation is at peace with itself, steadfastly committed to democracy and human rights.

Mr. President, Germany and the United States are guided by the words of your great national anthem: "May our path by peace by lighted." And as we walk down that path of peace together, may God bless our two great nations and the lasting friendship that unites the people of Germany and the United States of America.

Thank you. (Applause.)

PRESIDENT WEIZSACKER: Mr. President, Mrs. Bush, thank you for your warm, warm welcome. At a time when your global responsibilities and your domestic requirements demand your full attention, the fact that you have found time for this meeting should, by no means, be taken for granted. I am, therefore, all the more grateful to you for having made our visit possible and for have given it that unforgettably beautiful surrounding at this spring morning.

The message underlying your invitation came through loud and clear. The United States has stood by Germany in times of trouble and danger. This close cooperation between friends has now been rewarded. It has led to the successful end of the Cold War. For the first time in history, an American President is able to extend an invitation to the President of the peacefully united Germany.

Through this visit, I wish to express to America, its President and its people, that Germany will never forget the untiring and generous assistance we have received from all of you throughout the past few decades. In the light of new tasks and challenges, we are determined to continue and to trust in the pursuit of our reliable partnership.

It is our task and our challenge and responsibility to unite our possibilities, to come from the end of the Cold War to a democratic peace. I look forward with expectations and confidence through my talks with you, Mr. President, with Secretary Baker, with members of Congress and with other citizens of your great nation. Thank you for your invitation. Thank you for this lovely morning. Thank you all. (Applause.)

END 10:20 A.M. EDT